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LONDON, SATURDAY, JULY 29, 1865.

LITERATURE

Lake Habitations and Pre-historic Remains in the Turbaries and Marl-Beds of Northern and Central Italy. By Bartolomeo Gastaldi. Translated from the Italian and edited by Charles Harcourt Chambers. (Longman & Co.)

The great scientific inquiry of our day—the origin and habitudes of pre-historic man—is, happily, receiving frequent illustration from the researches of an ever-increasing body of students. It would be worth while to sum up the amount of research into the Swiss lacustrine habitations, as the result of a few recent years and a few zealous observers. Equally noteworthy, though not equally productive, is the commencement of similar researches in Northern and Central Italy. Hitherto, science and historic interest alone have drawn tourists thitherward. But now, an additional charm is added to these localities. In the fertile country which extends from the left bank of the Po to the foot of the Alps lie those picturesque lakes which travellers from all quarters visit and extol. All these aqueous aggregates are found to be, in fact, *moraine* lakes; that is, such as are contained in amphitheatres surrounded by ancient moraines. Some are very small; others cover a considerable space. Many form groups, such as the lakes near Ivrea, Arona and Como, which, when carefully regarded, lead to the supposition that the number of little lakes, and extensions of those still existing, were, in early ages, much greater than at present, and that the small lakes have disappeared; whilst those tracts of basin over which the still extensive lakes once flowed, have, in general, become *turbaries*, or remnants of great lakes.

In the turbaries scattered over Lombardy and Piedmont several objects of ancient industry have been discovered, which are ascribed to the *age of bronze*, according to the now established divisions by primeval antiquaries. In the turbaries of Mercurago, a half-an-hour's walk from Arona, some of the most important discoveries have been made. Besides arms and implements in stone and bronze, and in addition to utensils, tools and vases in stone, wood, and terra-cotta, Prof. Moro discovered a pile-system in position, under such conditions as lead to the inference that, before the turf was formed, lacustrine dwellings existed in the little lake of Mercurago, of the same kind as those of which remains are found in nearly all the Swiss lakes. Details and descriptions of the various articles found at Mercurago may be seen in the pages of the volume now under notice. Two of these are curious little wheels.

In the lake of Varese traces of the existence of six ancient settlements, or pile-dwellings, have been noted, to which fanciful names have been given. In the lake of Garda five pile-systems were discovered, and these were brought to notice in 1863 and 1864. Not only have Piedmont and Lombardy, but Venetia also has been explored for similar antiquities, and those found in its turbaries and caverns are of much importance. From the former came piles, arrow-heads and knives of flint, axes and hammers of stone, and large and small pottery-ware, together with a great trunk of oak, hollowed out and cut into the form of a canoe, one extremity of which terminates in a point. Certain caverns also yielded worked flints, bones of the great bear, and products like those found in the grotto of Aurignac, in France.

If we pass from regions of the north-east to those situated in a more southerly direction, we find that the study of high antiquity has

made many proselytes; and a memoir communicated to the Academy of Naples in 1863 describes numerous instruments and arms of stone, axes, knives, arrow-heads, &c., all discovered in Southern Italy.

Passing over a long zone of unexplored or sterile country, we come to the western Riviera. In a cavern at Finale Marina, visited in 1864, human bones were discovered, and marine shells, manufactured bones of ruminants, and fragments of pottery. Between this place and Nice there is a series of caverns, in which bones, cinders, charcoal and worked silex were found; while in certain wells, a series of axes, spindle-whirls, and bones cut into piercers, have been exhumed. Adverting to another district, it is known that the environs of Parma, as well as those of Reggio, and some parts of the Modenese territory, possess an inexhaustible mine of such wealth; while those parts are the best explored, best studied, and best described.

Under the deposits known as "*marnieras*," that is, marl-beds or marl-earths, several pile-systems were observed and described in 1863 and 1864. Amongst these pile-systems, some are disposed in the form of a raft; while, in March last, one was discovered at Fontanellato, which was made of faggots, and retained in position by a considerable number of piles.

The marl-beds of Parma, Reggio and Modena are singular and somewhat doubtful deposits, which are fully described and discussed in the book before us. In them are found earthenware utensils, coins of the Roman epoch, and curiously, also, human bones, and those of the horse, the ox, the stag, the pig,—all being often mixed with ashes, charcoal, and carbonized cereals. In 1856 forty human skeletons were brought to light, in making railway cuttings about a mile from Modena. They were buried in the bare earth about three *mètres* below the surface, and were disposed in two parallel rows, all with their heads turned towards the south, arms of bronze and stone being at their sides. In the lake-habitations of Castione, two human skeletons were discovered in past years lying on their backs. Unhappily, the bones were dispersed, but a right radius has been preserved. From various other marl-beds, also, we have human bones; excavated, however, from the superficial or upper strata, and mixed with objects of Roman industry of a more recent epoch.

Without entering into details of the various animal remains extracted from the marl-beds, we may briefly reply to the natural questions—by what kind of agents were the organic and pre-Roman remains (omitting all notice of the post-Roman) accumulated?—for what object, by what people, and in what epoch? We cannot agree with the opinion that these deposits were simply funereal. The marl-beds were, for several reasons, not cemeteries, for with the human bones occurred great quantities of bones of animals, broken to pieces, but not burnt, and shards of vases of all kinds in incredible abundance. They could not be mere sepulchres and remains of cemeteries, of pyres, and of convivial meeting-places, rearranged (as one supposes) by the action of water. Against the latter supposition might be brought the visible layers of beds, and the alternations of ashes with carbon and deposits of earth. These deposits wear all the appearance of being in the place where they were formed in a long succession of centuries by the work of man, followed by physical agencies.

It appears probable that to their first aggregation the banqueting of the ancient people considerably contributed. But in the scoria, millstones, heaps of grain, palisades, and potsherds,

which have been so frequently found together with arms and utensils of all kinds, there are manifest tokens of settlement and duration. These people were, according to the place and time, fishermen, hunters, shepherds, and even agriculturists, in which latter capacity they must have been settled in the land they partly cultivated. Accordingly, amongst the remains of the marl-beds we find not only the pile-dwelling and dry wall, but also the hooks, indicating fishermen; the horns of stags, tusks and teeth of bears, which the hunter pursued; and the bones of domestic animals, which distinguish the shepherd. Finally, also, there are the scythes and magazines of cereals, denoting agriculturists.

So much, in brief, for position and origin of the contents of marl-beds. And now whence came the nation which left these relics, and at what age did it people this country? There is strong evidence that the inhabitants of the palisade dwellings of Switzerland and of those of Italy were of a single stock, and we are not alone, safely, to affirm much more.

If we endeavour to arrive at the epoch of the irruption of the people of the marl-beds from an examination of the races of their domestic animals, whose remains considerably preponderate over those of the savage mammalia, we infer that such advent must have fallen in the epoch of bronze, in the midst of the multiplication of the domestic animals, and in the beginning of the new era. Judging from the lake habitations of Switzerland, and presuming that the people of the same stock did not merely invade Italy, but dwelt there long enough to accumulate the marl-earths, we can conjecture the limits of their existence as inhabitants of the Italian valleys to be within the age of metal and our own era. From the most modern limit, the people of the marl-beds were either destroyed or subjugated by the Romans, or were amalgamated with them, and while changing their customs, changed also the construction of their houses, either abandoning the pile-dwellings, or converting them into strong houses.

There are some historical grounds for the presumption that this people were contemporaneous with the Galli mentioned by Livy as having made an irruption upon Italy in the reign of Tarquinius Priscus, about six centuries before Christ. These came at four several epochs, and in four different bands, the last but one of which comprehended the *Galli Boii*. Confiding in Micali's notice of these people, we find that the country now covered by the marl-earths is precisely that occupied by the Galli Boii. At first ignorant of agriculture, they were dispersed through the vast forests and marshes, in the wretched condition of a hunting and pastoral people. Much later they learned from Italians to cultivate the earth, to divide it, and to possess separately houses and fields. Probably, also, they understood the advantages of uniting the scattered population in durable abodes. If they first arrived about 600 years before the Christian era, they were probably discomfited in 183 B.C., though they remained in fact for a long period in the inhospitable parts of the country, and in those shunned by the civilized and agricultural people, such as their persecutors the Romans then were by comparison.

We are naturally prompted from the first to attempt to synchronize the above described remains of man and his works in Italy with those of Switzerland and France; but, perhaps, the attempt is at present rather premature. The facts of the discovery, however, remain undoubted, and whatever opinion may be entertained upon

attempted synchronisms. Without entering minutely into chronological epochism, we may glance generally over the whole subject, and affirm that, in all probability, the most ancient traces of man in Italy are those of the caverns, but what era in antiquity these indicate is quite uncertain. There is no proof that the strata in which such early traces, remains, or relics of man are found, are either anterior to, contemporaneous with, or posterior to the grand extensions of the Alpine glaciers. Some discoveries of animal remains, as molars of the *Elephas primigenius*, and skulls of the *Urus* and *Cervus megaceros*, seem to point to a pre-glacial period, but it remains for the future to show whether human remains will yet be found together with those of such animals in Italy.

Those stations which, like Mercurago, lie upon moraines, are of course less ancient, though there are different stages of antiquity amongst them. The remains found at Mercurago are premised to belong to the first times of the age of bronze, and others have various distinct intervals of age. It is probable that the tendency of discovery will be to lengthen and subdivide the sub-periods of any one age, to which effect it is observed, "If it is ever put beyond doubt that man existed before the extension of the glaciers, we shall be forced to admit that the age of stone alone lasted thousands—rather tens of thousands—of years, since the glaciers must have needed no less time to descend to the plain, and construct those gigantic moraines which, to the mouths of valleys, are met with over the whole perimeter of the Alps, and on the backs of which we now find the stations of the beginning of the age of bronze."

As already remarked, the people of the marl-beds may be ascribed to the age of bronze; and this epoch may have extended over thousands of years and gradually merged into the age of iron. When we arrive at alluvial marl-beds we find remains of preceding epochs mixed together, and there definite pre-historic archeology loses its function. As to the turbaries of the lakes which drain both sides of the Alps, it is most likely that the traces of humanity which have been discovered in them belong to the same race as that which subsequently tenanted the marl-beds.

Since we may be upon the mere threshold of Italian pre-historic research, it would be unwise to propose further conjecture upon chronological points. The principal present use of these researches is to demonstrate that the archaeology of pre-historic man does not depend, as some have erroneously stated, upon the discovery of a few worked flints in France or elsewhere. In truth, organic remains of animals are being frequently brought to light over extended areas and in unexpected localities: and this as the result of mere individual and accidental labours. Should adequate funds be devoted to this object, it cannot be doubted that a series of systematic explorations would be successfully conducted on Italian as well as other soil. What has already been accomplished is the scanty first fruits of an abundant harvest. We may fairly infer, too, that human remains will be more frequently exhumed, and that, in the course of years, under favouring circumstances, such unquestionable evidences of a remote antiquity of man will be accumulated as will establish it upon a firm and lasting foundation.

The Scriptural Doctrine of Acceptance with God, considered with Reference to the Neologian Hermeneutics. By A. G. Ryder, D.D. (Dublin, Hodges, Smith & Co.)

We have to announce the appearance of another ecclesiastical heretic! The fury

which spends itself upon Williams, Wilson, and Colenso, does not see—*odium theologicum* has no eyes—that these inquirers are but the advanced guard of a force of investigation which is to occupy all the old citadels, and ransack all the old depositories. Be the right or the wrong where it may, the time is come when thinking men feel that unreasoning adherence to old interpretations has seriously endangered, not Christianity, but some of the institutions intended for its maintenance and diffusion. The boldness of the leaders named above has given confidence to those who probably would not have ventured to face the first charge of embattled orthodoxy. That Dr. Ryder deserves this title of heretic we shall clearly make out.

Heretic! What does the word mean? The *aipeic* is simply a choice or taking; it is *private judgment*. The apostles of course condemn, as they had a right to do, those who set up private judgment against their teaching: the churches, with quiet assumption of having the rights of the apostles, apply the word to all who oppose *their* teaching. But the assertion of private judgment, that is, heresy, against a church or a system of articles, is as different from heresy against an apostle as a bishop of St. Peter's or St. Paul's is from St. Peter or St. Paul.

That Dr. Ryder is a heretic against the United Church of England and Ireland may be made clear by one quotation from his work and one from the Articles. The "theory" of acceptance which he advocates is not the Universalist theory, that all men shall finally be accepted, nor the Calvinistic theory, that none but a selected few shall be accepted, but the following:—

"That the Christian covenant was made between God and the *entire* human family, but that its benefits shall finally apply, without respect of persons, to those alone who have acted here according to the light given them by God, who have earnestly availed themselves of such spiritual advantages as His Providence had placed within their reach."

Now what says the Article?—

"They also are to be had assured that presume to say that every man shall be saved by the law or sect which he professeth, so that he be diligent to frame his life according to that law, and the light of nature."

Those who agree with Dr. Ryder, in so doing differ from the Church of England and Ireland.

For our own part, we feel no great interest in Dr. Ryder's work except on one point. It is another of those evidences which are swarming about us that the fountains of the great deep are broken up, and that the ark is afloat. There will be such a drowning of dogma as was not seen even at the time of Luther: the waters will subside, the mountain top will be gained, and the olive branch will be the symbol of a new order of things. We speak of Britain, the first country in which thought seems destined to conquer its freedom by the help of the civil power. By freedom of thought we mean liberty to the individual to be a slave if it please him, but not to make a slave of any one else. And it will one day be matter of no small triumph that the victory was first gained in the State Church of England. The orthodox dissenting sects, at this very moment, keep their clergy to a standard of doctrine with a tightness which is a thing of the past in the Establishment. The Church of Scotland begins to show symptoms of disapprobation at the laxity of its English sister. What a strange state of things it will be, but how honourable to England, if it should at last

be settled that every one who wants to be a slave, or to have a slave, must either go to Rome or to one of the non-conformist bodies! The appeal to the State is the foundation of all this good: and a very odd kind of appeal it is; one of our English ways of contriving to gain an object in defiance of logical rule by something which will do well enough. It is idle to say that the Privy Council does not make doctrine, but only interprets. In like manner the judges do not legislate, but only declare. And yet we know that judge-made law is a phrase which carries truth in its words. It has often been the business of these functionaries to let in as much light as the age would bear, and to say that the new window has always existed. Thus the age was once told that torture was against the law of England; and later, that a slave who landed here became a free man. In like manner, the Privy Council, and even the lower ecclesiastical judges, find out from time to time that the subscription always has been of a latitude which every one who reads history knows it never has been until the modern decision legalized a state of things which had gradually come about. The decision in the Gorham case is a very decided instance. The Articles and Liturgy both lay down that regeneration is an immediate consequence of baptism, as plainly as any words can contrive: but a clear difference of opinion was made out to exist in high quarters, and the gate was thrown open. Not a scrap of a phrase in any formulary favoured the new permission; nor could have done so except by a misprint. Such a misprint did exist; and as we do not think it has been noticed, we will mention it here.

Bishop Sparrow's collection of articles, canons, &c. was for a long time a work of high authority, and is still quoted. In the third and fourth editions (1675 and 1684) there is an insertion in the 15th article of the following kind. The words *baptizati et in Christo regenerati*, properly translated "baptized and born again," and implying concomitancy, stand in the two editions as "baptized and if born again," implying that other condition than baptism exists. We should certainly have thought that some Puritan compositor or corrector had furtively altered the reading, if we had not collected from the context a more probable explanation of the matter. Just under the word "and" of our quotation come the words "and if," as part of the next sentence. Any little disarrangement of a line or two of the type, such as sometimes occurs just before going to press, might easily have led to reduplication of a small word, a thing which has several times occurred within our knowledge, from the same cause.

To come back to our subject. Things quite clearly laid down are relaxed by law: and things are so completely abrogated by opinion that no one has ever moved the law either for or against them. We should like to see any bishop proceeding against a clergyman who should print that so far from it being Christianity to pronounce eternal perdition against all who do not believe certain matter about substances and natures, it is altogether against the letter and spirit of the New Testament to make salvation rest on any such grounds. Dr. Ryder has implied as much and more: and has distinctly said that for which the Article holds him "accursed." But he will not be meddled with, we think.

The crowning absurdity is, that while certain departures from clear verbal meaning are conventionally exempt from molestation, the fervour of orthodoxy selects points of attack on which there is no show of cause. All the matter on which Dr. Colenso differs from his brethren is not touched in the Articles at all, nor in the

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Liturgy either. There is not a word about the *inspiration* of the books of either Testament, or about their containing all kinds of truth: all that is laid down is that *among* the contents will be found all that is necessary to salvation. When our readers chance to find, in or out of Convocation, aspirations after a court which shall decide according to the "common law of the Church," let them remember what is meant. Episcopal men and their followers, foiled in fixing upon their intended victims opposition to the doctrines which all have subscribed, want to have an indefinite power of pronunciation *pro re nata*. These spiritual Jack Cades would have the law of the Church proceed out of their own mouths. It is a foolish imagination: it is not in English heart to deliver tens of thousands of freemen over to such a court as this. Their parallel to the "common law" is no parallel at all. There has always been an appeal from the Judge to the House of Lords, to an assembly of persons who are *not lawyers*. And though, by dictate of common sense, the lay peers resign their function in ordinary cases, the resignation is only *durante bene placito*; and the law lords take care that the *bene placitum* shall be *durans*, by always alleging clear grounds and almost always satisfying the large body who understand the law. The great lay majority says, in effect, what Dennis Brulgruddery said to Dan—"Pacify me with a good reason, and you will find me a dutiful master." If the lawyers were to shock truth, justice, and common sense, the lay element would become once more a component. Our readers will remember that on the O'Connell appeal, an Irish peer of strong opinions about repeal, but not a lawyer, endeavoured to vote. The sharp reproofs of Brougham, Campbell, and others drove him away, but no one of the law lords questioned his *right*. What would our bishops say to such a Court as this? Let there be a very large majority of laymen belonging to the Establishment, but not selected for their opinions: and let the laymen act or not, as they like.

We have been led away from our author and his especial heresy. Our excuse is that, though there is no fear, one reason why there is no fear is that very disposition on the part of literary and political critics which has drawn us into the above remarks. There is a party which labours earnestly to re-establish ecclesiastical authority. From the high prelate who calls for common law, to the little curate who discovers that his duty to God binds him to resist the civil power on a claim which none but a priest can make, there is a graduated scale of attempts to fasten the clergy in the bonds of their Church and to free them from the power of the law. What little danger there may be lies in the personal worthiness of many of the assailants, and in the disposition of a few zealots to allow the more foolish among them to make martyrs of themselves.

But do we object to bind the clergy in the bonds of their own Church? What other bonds could we have? We will explain. If the high clergy insisted upon a very plain and literal adherence to all the matters subscribed, and this in all subscribers, we should have nothing to say. We desire it to be the rule that every person should in this sense be fully bound, that is, until such binding is found to be impracticable, and then the subscription should be altered. So much for subscription absolutely: and we condemn every person who knowingly teaches against the doctrine he has subscribed; and still more do we condemn those who evade their subscriptions by equivocations, and dodges, and "senses." But in dealing with the orthodox, and in criticizing their way of proceeding with heretics, it is not the question whether

a person should or should not hold to his subscription. The question is whether those who notoriously evade their subscriptions by implications of one kind should be allowed, not merely to refuse a like power of implication to the heretics, but to make the subscription of those heretics more stringent by help of other implications of their own making. For example, if anything be clear in the subscriptions, it is that the Athanasian Creed is subscribed, and that any one who does not believe it "whole and undefiled"—all there is and unaltered—shall "without doubt perish everlasting." It is matter of the most common notoriety that no clergyman does profess to believe that all the members of the Greek Church, who refuse one of the Athanasian doctrines, will be punished to all eternity. With the most unblushing faces, most of the clergy condemn the Athanasian curse. But not only do they refuse a like licence to Dr. Colenso, but they vituperate him because he will not take their side of a mere equivocation. The Church has "authority in controversies of faith," but so that it may not decree anything against Scripture, nor enforce belief of aught "besides the same" as necessary to salvation. Who decides? The Roman Church says that itself is the interpreter: the English Church says nothing. It is one of those cases in which silence is equivocation: that silence means, and the high orthodox have always proceeded as if it meant,—We must not *say* the Church is the interpreter, for we have to admit that churches have erred, and enforcement of interpretation on the part of a fallible institution is too absurd: but we will leave it vague, and do all we can to be held the true interpreters. As to matters on which the Articles are peremptory, the assent given in subscription, be it submission to authority or mental conviction, needs no remark here. But on matters which are not laid down, it is notorious that the "public opinion" of the clergy demands that it, the said "public opinion," shall be held an interpreter. This is the true turning-point of the present controversy. The public opinion of the educated world declares that it will not accept the public opinion of the clergy as a rule of penal jurisdiction in matters ecclesiastical. Here is a touchstone. Bishop Colenso has an opinion: Dr. Ryder has an opinion. Colenso is reviled by those who cannot lay their finger on a single article which he has impugned: Dr. Ryder will not be troubled though it is clear that he is absolutely and personally denounced. We deny the right of any brother clergyman to cast a stone at either; for we do not believe that there is one who is himself without sin.

Gustavus Adolphus. Social Aspects of the Thirty Years' War. Two Lectures. By Richard Chenevix Trench, Archbishop of Dublin. (Macmillan & Co.)

The Archbishop of Dublin, a learned and popular lecturer on many topics, has chosen in the Thirty Years' War—the most tragic incident of German history—a subject of the deepest pathos. The first lecture has a central figure, a true hero, both in character and in action, and the literary presentation is, of its rapid and limited kind, almost perfect. 'Gustavus Adolphus' is, of course, a mere sketch; a crayon-drawing, bold in outline, high in light and strong in shadow; but still a mere sketch in black and white, without the advantage of a full background and of various colour; for how could a mixed character, a brilliant campaign, and a mighty historical arena, full of life, emotion, and vicissitude, be depicted thoroughly in a single hour? 'Social Aspects'

helps to supply the deficiencies of the first lecture, and if Archbishop Trench were treating the subject seriously, and on a sufficient scale for Art, these aspects of the war would be presented first. For reasons not explained, but which the reader will be likely enough to guess, the second lecture was not delivered in public. Many persons, we fancy, will be glad to read it, who would not have cared to hear it spoken by a church dignitary before a mixed audience of men and women. War is the devil's business; and no delicacy of treatment can prevent some part of its horrid nature from being suggested to the mind.

The Thirty Years' War is a topic which, like the French Revolution, can hardly ever fail to be familiar to men who know anything at all. It is the theme of an endless series of ballads, poems, memoirs, and disquisitions. The greatest German writers have written its history. The sweetest German poets have sung it. To German antiquaries it has all the fascination which our Civil War has to ourselves. The songs, religious and partisan, the personal experiences, the diplomatic pieces, which sprang out of it, would fill a library-shelf. From this rich mine of materials, Archbishop Trench has selected, with his usual skill, a few telling points, so as to present the Social Aspects of that war in an easy and effective way to a popular audience.

We can illustrate the Archbishop's purpose—also his method—by a single extract:—

"All armies draw after them a train of camp followers. They are a plague which in the very nature of things is inevitable. But never perhaps did this evil rise to so enormous a height as now. Toward the close of this War an Imperial army of forty thousand men was found to be attainted by the ugly accompaniment of a hundred and forty thousand of these. The conflict had in fact by this time lasted so long that the soldiery had become as a distinct nation, camping in the midst of another; and the march of an army like that of some wild nomadic horde, moving with wives and children through the land. And not with these only. There were others too in its train, as may easily be supposed: troops of unchaste women—readers of Walter Scott will remember Dugald Dalgetty's inopportune attempt to explain to the Lady of Ardenvohr the arrangements for preserving some sort of order among these—gangs of gypsies, hordes of Jewish sutlers, watching to make their gain by purchasing his booty from the soldier, with all of wickedest and worst which the War had bred, or drawn by a too sure attraction to itself. Marauders too there were, 'soldiers of Count Merode,' or 'Merode's brothers,' as the plundering skulkers from the ranks were now called. The foot soldier who had thrown away his musket, the cavalry soldier who had sold or lost his horse, with many more who loved the licence but shrank from the toil and danger of war—these, not so much seeking to gather up what the armies had left, for that would have been little, but to be the first where spoil was to be gotten or havoc made, were the evil harbingers of a worse evil behind. It is a thought to make one shudder, the passage of one of these armies with its foul retinue through some fair and smiling and well-ordered region—what it found and what it must have left it, and what its doings there had been. Bear in mind that there was seldom in these armies any attempt whatever at a regular commissariat; rations were never issued except to the actual soldiers, and most irregularly to them; and then it will be possible remotely to conceive what a weltering mass of misery endured and misery inflicted must have ever floated round such a camp as it moved." * * No wonder that in many a village or unwallled town, on the church-tower or on some other spot commanding a wide view of the country round, a watch would be kept night and day, ready to give earliest notice of the appearance of any hostile bands; and when I say hostile bands, you must remember that for the most part all bands were hostile, the soldiery recognizing no distinction

between friend or foe, but with impartial cruelty robbing and torturing all alike, without any account taken of the Confession to which they belonged. The signal of their approach given, the entire population would take flight; whatever they could carry away, carrying this with them; and then in the depths of the forests, in inaccessible morasses, in deserted quarries, in any spot where they could hope for a refuge and concealment, would wait, often for weeks, or even for months together, till the tyranny was overpast. We may faintly picture to ourselves all which under these conditions must have been suffered, from the inclemency of a German winter, from the want of all things; the old men, the delicate women, the tender babes who must have perished in these wild hiding-places, the memory of which is still traditionally handed down, and some of them in various parts of Germany shown even to the present day. When the danger was for the moment over, and they ventured to return, it would be oftenest to black and smoking ruins; always to houses strip of everything which could be carried away; and what could not be carried away trodden under foot and so far as possible destroyed; for it was a rule to leave nothing to an after-comer, who might be an enemy. In vain had the most artful places of concealment been devised for the hiding of some precious objects, if any such still remained to hide; though when we read, as in Lord Arundel's 'Travels,' of villages which had been plundered eight and twenty times, and some twice in one day, there must soon have been very little to conceal. The skill of the finders was more than a match for that of the hidings. Water was poured everywhere on the ground; wherever it sunk rapidly into the earth, there something had recently been buried. Every wall was tapped with the butt-end of the musket, that any hollow sound might betray the cunningly contrived recess, with the little hoard which had there been lodged. The church vaults had been burst open, the coffins broken in pieces, for in such loathsome receptacles among the very bones of the dead, it was sometimes sought to conceal a little remnant of food. All had been discovered, and all swept away. This War has left a very characteristic deposit in our language in the word 'plunder,' which first appeared in English about the year 1642-3, having been brought hither from Germany by some of the many Scotch and English, who had served therein; for so Fuller assures us. 'Contemporary,' he says 'with malignant was the word plunder, which some make of Latin original, from *plumare dare*, to level, plane all to nothing. Others make it of Dutch [that is of German] extraction, as if it were to plume or pluck the feathers of a bird to the bare skin. Sure I am we first heard thereof in the Swedish war, and if the name and thing be sent back from whence it came few English eyes would weep thereat.' Take, let me say by the way, Fuller's information, but leave his etymology. Heylin confirms this account, giving the word exactly the same date, though without tracing it to Germany. 'Plunder,' he writes, 'both name and thing, was unknown in England till the beginning of the war.' Whether the thing had been so unknown in other previous wars which in 'our rough island story' are recorded, I should take leave very much to doubt; but doubtless the name was new. When these things were being done, you may easily imagine the savage class hatred which ere long grew up between the soldiers and the boors. It was one of the most dreadful features of the war, and added unspeakably to its horrors. For the boor the soldier was a natural enemy, and for the soldier the boor. It needed but a few mutual provocations for each to seek to inflict upon the other the deadliest injuries in his power. And though in this rivalry of hate it would inevitably happen that the peasantry suffered far the most, yet not so but that they sometimes tasted the sweetness of revenge. Lurking in the woods, they hung on the skirts of armies, above all of armies defeated and retreating, watching for stragglers, for marauders, for sick and wounded who dropt behind, putting such as fell into their hands to death with every device of cruelty and insult which rude men, maddened by wrong, could imagine; again drawing on themselves

or on others of their own class retaliations of cruelty which sought to transcend theirs. An English officer who fought at Lützen no doubt exaggerates, when he states that twice as many of Wallenstein's army perished in the retreat to Bohemia by the hands of the boors as in the battle itself; but that such a report could be current attests how active their enmity was, and how deadly, when opportunity arrived, it might prove. What manner of retort the soldiers of Wallenstein made upon this occasion on the boors may be read in the *Swedish Intelligencer*. A wonderful account of one of these hideous circles of outrage and wrong (it would not bear to be quoted) may be found in 'Simplicissimus,' the German 'Gil Blas,' a book which yields a picture of the strange, wild, utterly dislocated and demoralized life of the time, such as a hundred volumes of history would fail to afford."

Archbishop Trench has not exaggerated the atrocities committed during the war. Menzel, the historian of Germany, describes the effects of the Thirty Years' War in a passage made vividly eloquent by facts. Ferdinand of Austria, he says, "on his accession to the throne, found Austria Lutheran, thickly populated, and prosperous; he left her Catholic, depopulated, and impoverished. He found in Bohemia three million Hussites dwelling in flourishing cities and villages; he left merely seven hundred and eighty thousand Catholic beggars. Silesia, happy and blooming, was laid desolate; most of her little cities and villages had been burnt to the ground, her inhabitants put to the sword. Saxony, the Mere, and Pomerania had shared the same melancholy fate. Mecklenburg and the whole of Lower Saxony had been ruined by battles, sieges, and invasions. Hesse lay utterly waste. In the Pfalz, the living fed upon the dead, mothers on their babes, brethren on each other. In the Netherlands, Liege, Luxembourg, Lorraine, similar scenes of horror were of frequent occurrence. The whole of the Rhenish provinces lay desert. Swabia and Bavaria were almost entirely depopulated. The Tyrol and Switzerland had escaped the horrors of war, but were ravaged by pestilence. Such was the aspect of Europe on the death of Ferdinand the Second, who, like an aged hyena, expired amid mouldering bones and ruins."

This was the bloody war which Archbishop Trench recalls to the failing memories of his countrymen in this bright little book.

Strathmore: a Romance. By Ouida. 3 vols. (Chapman & Hall.)

'Strathmore' is an improvement on the author's last work, 'Granville de Vigne.' It is better as a story: it is interesting, and it is written with care and painstaking; but there is a restlessness in the style—a straining after wit and vivacity which would make ordinary conversation like a turn on the treadmill, if it were enforced in society. Nobody in 'Strathmore' ever attempts to speak except in an epigram; even "Good morrow" is made to flash as though it were a witticism. Clever as the novel is, it is the cleverness of making false jewelry look like precious stones.

The author has taken her models from French novels, and her pictures of life and character are to real life and honest daylight what highly-coloured *études en pastel* are to works of genuine Art. So far as knowledge of human nature goes, she has absolutely none: her characters are as impossible as her pictures of fashionable life are unreal; both are as fantastic and unwholesome as the smoke which curls up from the perfumed pipe of the smoker of haschish. The men described by Ouida have apparently no earthly vocation, except to lounge over their breakfast—over their wine—

over their cigars—making bets, and talking of women whose names, good and bad, are all the worse for the process. Ouida has one ruling idea of masculine conversation, which is, that it must be loose, and turn entirely on women, with occasional digressions upon wine and horses: it is imitation male talk—imitation manners—imitation cynicism, which is imitated from that traditional *répertoire*, 'Rochefoucauld's Maxims.' There is a great deal of colour in the story, but no depth; the observations, whether made by the author in person or by her puppets, are bright and shallow, with coloured foil beneath them. The author makes a not uncommon female mistake, in fancying she is daring in thought when she is only indecorous of speech. Take the following as a specimen:—"To advance in civilization is, after all, only to perfect *Cant*. The nude figure remains the same delight to the precisian as to the profligate; he draped her discreetly in public, whilst he gloats over her *undraped in petto*." Ouida indulges in a sensuous profusion of epithets; every thought, incident of emotion in the story, appears through the coloured mist of adjectives. The heroine, Marion Vavasour, is a wicked coquette—a beautiful demon—a mixture of Cleopatra, Potiphar's wife, and any other bad heroine of ancient or modern times the reader may please to fancy. As a human being she is utterly impossible; but the author dresses her in such fine clothes, and adorns her with such glittering epithets, that the reader cannot help wondering at the splendid *mirage* which is intended as a picture of fashionable life and manners. Here is the heroine in her private retirement, after a masked ball, and meditating mischief. "She sat looking into the dressing-room fire, while the gleam of the wax-lights was warm on her brow and played in the depths of her dazzling eyes; a pleased smile lingered on the lovely lips, and her fingers played idly with the leaves of her novel. Her thoughts were more amusing than its pages. She was thinking over the triumphs of the past twelve hours of the words which men had whispered to her in the perfumed *demi-lumières* of her violet-hung boudoir, while her eyes laughed and leered them softly and resistlessly to their doom;—of all the triumphs of the last twelve hours, since the doors of her hotel in the Place Vendôme had first been opened at two o'clock in the day to her crowding court, to now, when she had quitted the *bal masqué* of her friend Louise de Luillier, and was inhaling again in secrecy the incense on which she lived." She was meditating the capture of Strathmore, who despises women; he is a sort of Byronic hero; made up of impossible qualities badly compounded. His armorial motto, "Slay and spare not," was typical of his amiable disposition; for he is cold, selfish, *blasé*, cynical, contemptuous, despising the world in general, with any other qualities the reader may choose to imagine. But the notable fact in his manners and customs is, that, like the bear at the Three Pigeons, he "will only dance to the gentlest of tunes—'Water parted from the Sea,' or the 'Minuet in Ariadne'." "Used to the women of courts, no woman would have had charms for Strathmore who had not wit on her lips and a finished grace in her coquettices, and that nameless air which the world alone gives. The fairest *bourgeoise* beauty he would have passed unnoticed." But here is the heroine, armed for the attack:—"She was dressed simply in snowy gossamer folds of muslin, with floating azure ribbons here and there; and the richness of her yellow hair, gathered back in its natural waves and ripples, looked but one soft mass of dead gold."

Marion, Marchioness of Vavasour, has an easy conquest: Strathmore falls a victim to her charms; his love is coarsely painted, and she is a thoroughly bad woman. The tale is extravagant and unhealthy, and yet there is a degree of painstaking which makes it to be regretted that it should not be turned to better account. The story is interrupted with pages of misty metaphysics, studded with aphorisms which are at once ostentatious cynical and extremely commonplace. Under the influence of the siren Marchioness, Strathmore kills his best friend in a duel, which the wicked woman has provoked in order to conceal from Strathmore her infidelity to him. When Strathmore discovers the truth, he does not blame himself, but sets about revenge. He discovers a fatal secret: the Marchioness is the mistress and not the wife of the Marquis—a mistake such a woman should never have committed. Strathmore disgraces her, on the day of Longchamps, before all her rivals; she falls all at once into the ranks of the "unfortunate," and becomes as abject in misery as she had been great in power; and Strathmore's heart becomes once more ice. He adopts the daughter of his murdered friend, who grows up as white as the Marchioness is black. Strathmore commits crimes to shield her from the knowledge of her father's end. Lucille falls in love with him, believing him to be the best of men; he fosters the delusion, marries her, and really tries to make her happy, for which purpose he has to become a good man. Marion Vavasour, who is bent on revenging herself on Strathmore through his young wife, is converted to goodness and piety by overhearing Lucille's prayer. She becomes a Sister of Charity in distant lands. Strathmore forgives everybody he has injured; he forgives himself especially, and he and Lucille live in perfect happiness ever after.

God's Providence House. A Story of 1791. By Mrs. G. Linnaeus Banks. 3 vols. (Bentley.) THE scenes of this novel are laid in or near Chester, and the writer has been at great pains to reproduce the manners of provincial life at the close of the last century, and to set forth the peculiarities of the Cheshire dialect. The book possesses the merit of care, industry and local knowledge; and in these times conscientious effort should command respect, even when its result is not satisfactory as regards insight and humour, the rarer gifts of genius. It seems that Mrs. Banks's purpose was to write an exciting story. She anticipates a charge of sensational falsity, and the leading incidents of her tale are such as would be selected by novelists bent on horrifying their readers. Volume the First opens with the description of a haunted house that is tenanted by a "luminous grey figure"; and, unless we are mistaken, the drama has reference to a mysterious crime, the perpetrators of which are made to illustrate the doctrine of retributive justice. Of this, however, we shall not speak with confidence, for we are disposed to leave the unravelling of all mysteries to the reader. Whether the "luminous grey figure" exercises much influence on the course of events we will not say; but we are ready to put in an affidavit that the villain is hung at the end of the third volume. Mrs. Banks used her pen with facility; and we fancy she would succeed better as a writer of short and unambitious tales for children.

Noel; or, It was to be. By Robert Baker and Skelton Yorke. 2 vols. (Smith, Elder & Co.) THE result of this literary co-partnership is, we should imagine, the pleasant labour of leisure

hours—"the labour we delight in physics pain;" but it does not follow that it will delight others. The story of 'Noel,' with its oracular second title, will not stand serious criticism. It is a pleasant story, of the kind written for the amusement of a friendly family circle; but it is nothing more.

Noel is a young man of large fortune; he is the hero of the story; his perfections are equal to his fortunes, and he is so far raised above the heroine, in fortune and position, that nothing less than the decree of Fate, as recorded in the title-page, could have brought their marriage to pass. The heroine is an angelic creature, the daughter of once rich, but afterwards ruined, parents, who dying left her an orphan to the miseries of dependence upon a harsh and exacting patroness, who is herself victim to ill health and a secret mysterious sorrow. There are various secondary characters, cut out of different shades of coloured paper, who are conventional representatives of human beings. The heroine, of course, wins the heart of the hero from all competitors, and she in the end finds that a long-lost brother has only recently died in India, leaving her more money than she can count, so that she not only marries the man of her heart, but has all his virtues crowned with diamonds. The harsh patroness, converted to a tender friend, has her mystery cleared up, and she is restored to an adored husband, from whom unfounded jealousy had estranged her. The story, although tolerably smart and well written in parts, should have been kept for "private circulation."

Cornwall and its Coasts. By Alphonse Esquiro. (Chapman & Hall.)

THIS is a readable book. It is not a guide-book, nor given up to descriptions of the picturesque or incidents of travel; so let no intending tourist buy it who wants information about distances, inns, and the best means of itinerating from place to place. But let those buy it who can appreciate the philosophy of travel without stirring from home; or those who having gone over the ground have not yet arrived at a clear and comprehensive idea of the significance of all they have seen and heard. To both these classes Mr. Esquiro, who has already achieved a reputation as a writer about England and the English, offers a summary of the natural, economical and social characteristics of our remotest south-western county which invites perusal. With old traditions he minglest touches of old manners, customs, and superstitions, and, as if by way of contrast, groups them side by side with modern results. We can bear to read once more about greedy Tregeagle, and the Furry, Queen Zenobia, and the Phoenicians, when we find associated therewith particulars of mines and miners, of the fisheries and fishermen, which engage at once our admiration and our sympathy. Comparing the mining systems of the two sides of the Channel, Mr. Esquiro expresses his preference for "free working by companies":—

"I am bound to say," he remarks, "that the English profess but slight admiration for the French mining system, which is impeded by regulations and guiding-reins. It is not that they do not allow that the pupils of the French mining schools possess great learning and talent, but they charge the State with interfering too much, and thus exerting a fatal pressure on the spirit of initiation and the moral resources of the country. Our excellent system, with the ordinary service, the extraordinary service, and the detached system, does not at all tempt them. They also say that the hand of authority is seen too much above all these wheels, and they cannot sufficiently distinguish the action of individuals, or the impulsive force of associated capital. What would you have? These

unfortunate English do not understand the blessings of a paternal government. Believing themselves strong enough to manage their own affairs, they have thrown off the protection of the State, and setting vigorously to work, they have forced the bowels of the earth to enrich them. If we were to judge of the two systems by the result, as the Gospel bids us to judge of the tree by its fruit, we could not hesitate to decide in favour of the latter. Self-government applied to the mining profession has produced in Cornwall incomparable fortune; it supplies work for 15,000 or 20,000 hands, and has converted a slip of land which nature had treated in a step-motherly way, into a horn of abundance for Great Britain."

Though Mr. Esquiro has entitled his book 'Cornwall and its Coasts,' he has not confined himself to the ancient Duchy, but devotes fully one-third of his volume to brief historical accounts of British lighthouses, floating lights, and lifeboats: subjects which, though good in themselves, lead him away from Cornwall to all parts of our coasts, even to the Bell Rock and Skerryvore.

In one particular the book is faulty, and that is in the spelling of proper names. What is a reader to think who finds Scenun and Scunen for Sennen—Wellapack for Willapark—Pot for Porth—Landeweduack for Landewednack—Trescau for Trese, and many others? Then, again, it is not accurate to describe Robert Stephenson as the builder of the Bell Rock lighthouse. The builder of the lighthouse was Robert Stevenson; and we may remark in passing that the account given of his narrow escape during the progress of the work is not in strict accordance with fact. The sea did not suddenly rise, neither were any chains broken by a drifting "ship." And lastly, it was not Sir G. Eysem who helped Blake in his capture of the Scilly Isles, but Sir George Ayscough.

Henry Holbeach, Student in Life and Philosophy: a Narrative and a Discussion. 2 vols. (Strahan.)

In form, 'Henry Holbeach' is a collection of biographical and controversial papers, written by one about whose earnestness and reality there can be no mistake, and strung together by a nameless editor, of apologetic manner and shadowy proportions. In essence, however, it is the autobiography of an opinion, or rather, of a small group of opinions. A first acquaintance with the writer is like a first acquaintance with claret; it leaves a crude flavour, a feeling of inkiness on the palate, and is otherwise far from pleasing. Luckily, the new sensation rapidly settles down into appreciation; and the taste, like most acquired ones, is pleasanter because it was disagreeable at the beginning. Mr. Holbeach, as it turns out, has really something to say, and, whatever exception may be taken to his manner of speech, his views will be treated with respect by any but small critics. The difficulty is, in the space of a short review, to do justice to such a book at all; to avoid the error of harsh and hasty judgment, while feeling the difficulty and importance of the questions involved. For we are brought face to face, in a new fashion, with the loftiest problems of morals and religion, and we are asked to arbitrate hastily on the experience of a lifetime. The doubts, the questionings, the aspirations, the mistakes, of a thinking mind are set before us without reserve. The candour affects us oddly, and we are in doubt whether we deal with an egotist, or an enthusiast, or a sly man of the world who is smiling at us. With acquaintance, however, comes the conviction that this autobiographical way of stating difficulties is full of new lights and suggestions;

and the reader, who began with a suspicion of the unusual candour, ends with a regret that the writer has not been quite explicit enough, and a belief that his statements would have been still more valuable in essence if they had been even more autobiographical in form.

As a boy, Henry Holbeach began very early to accept responsibility. Conscientious and sensitive in the highest degree, and brought up in the bosom of a small "Puritan colony," he discovered that his little world was full of puzzles and difficulties. "One of my very earliest recollections," he writes, "is of kneeling down in a darkened room while my mother prayed aloud. . . . When I was a little boy, it had upon me a deeply solemnizing influence of a *diffused kind*. The effect did not cease with the hour. . . . Boys are, of course, like men. They want to harness you; make you join in all their injustices; and in a word, be instrumental to their ends. But I was never easy, and never shall be easy, in this sort of implied compact; which always runs into tyrannies, falsehoods, and revenges." This feeling grew with his growth. A sense of the world's injustice, and his own incapacity for active life, rapidly deepened into habits of morbid self-contemplation, which further intimate contact with society outside his "colony" has never quite worn off. Previous to the publication of these papers, he became the founder of a club of so-called Puritan Bohemians—a company of shadows, among which was numbered his future editor. "There was a parent club, and there were branches. There was such a thing as membership; but nobody knew who the members were, or how many there were of them. The essential condition of membership was understood to be, that the person seeking admission should have some point of conscience upon which he and the majority of outsiders did not concur in opinion, and should profess to be prepared to stand, at all risks, by that point of conscience. This made the Puritan,—namely, that honest point of conscience. Then the antagonism of idea made the Bohemian."

Call Mr. Holbeach, then, a Puritan Bohemian, and describe his point of conscience as an abhorrence of forcible interference with private conduct, and some idea may be gained of his character and notions. That one point of conscience, which grew out of his connexion with the Puritan colony, induces him to oppose, on religious grounds, such men as Mr. Mill and Mr. Carlyle; to defend, on moral grounds, such men as Shelley and Savonarola. It is the experience of his lifetime and the kernel of his philosophy. In a word, Mr. Holbeach rejects Utilitarianism, and sets up a fetish, which he styles Veracity. That the moral criterion is Veracity, and not Utility, though it coincides with Utility; that it is the business of the State, not to constrain private action, but to deal with wrong caused by aggressions upon the free activity of others; that a Beneficent Despotism is a dangerous form of Utilitarianism; that it is impossible (forsaking direct knowledge of the Absolute) to erect a religion on the basis of human needs; that the regulative claim of the Roman Catholic Church is self-destructive; that religion and science work, not oppositely, but hand in hand; and that, finally, irrespective criticism, dwelling in the sphere of ideas, is greatly needed—to procure a better adjustment of the former propositions. These are the points on which Mr. Holbeach writes controversial letters to men of eminence—Mr. Mill, the Rev. F. D. Maurice, Mr. Carlyle, the Rev. Mr. Mansel, Father Newman, Mr. G. H. Lewes, and Mr. Matthew Arnold. In each case the discussion ramifies out of the one point of conscience, and this fact

gives to the very inconclusiveness of the discussion an air of that cautious honesty which is nothing less than the highest form of candour.

Indeed, the controversial letters are inconclusive enough—a consequence, perhaps, of their brevity. They are clever, sharply argued, but their form alone renders them unsatisfactory. Exception might be taken to the free manner in which Mr. Holbeach approaches men of eminence, and to his irritating way of appealing to his own inner Veracity. But these things are consequent on his philosophy. His Puritanism, or point of conscience, means respect for the consciences of others; and such respect is inconsistent with egotism. To say, therefore, that he was an egotist, on the strength of certain passages which look abrupt and self-satisfied, would be to say that he had no veracity; and to prove that would be to destroy his philosophy at a single blow. His appeal is to the conscience of the individual, and it would be useless to bring the average conscience against him—indeed, to measure him by any average at all. He professes certain lofty convictions, he attests them by the loftiest appeals, and his manner is unmistakably sincere. He has been very careful to conceal nothing of importance, knowing, as he must, that the faintest accusation of insincerity, or of egotism, would melt into air his whole theory of the conduct of life. Of course, like all men who take high ground, he is open to considerable ridicule and misconception.

Taken *en masse*, Mr. Holbeach's opinions are strong and healthy—singularly so, if the account of his early life be positively true. This Puritan Bohemian has great veneration,—a love for good and noble natures, a sympathy with the most delicate instincts of self-sacrifice, and, underlying all, a profound faith in what he himself would call "the veracity of the Absolute." His experience of life has convinced him of one thing—that despotism in any form, or for any purpose, is abominable; and that the Beneficence of the Almighty is the strongest argument against this despotism. It is regrettable, as we have suggested, that Mr. Holbeach did not give us more of the "narrative" and less of the "discussion"; for by so doing he would have strengthened his appeal to the individual, and have done more good than many "systems" have done. Perhaps, indeed, a full confession of the growth of his mind would have been too painful; and he himself admits that he has scarcely the courage to make himself public property—the assured and fatal destiny of all martyrs. The superiority of the personal portions of his volumes is unmistakable: he has quite a genius for self-analysis. Here is an example, which may also serve as a specimen of Mr. Holbeach's style:—

"In poetic prose, and in the best poetry, I used, when a boy, to read the loftiest things about love between men and women. The loftiest thing that I read fell as short of my own feelings upon the subject as it probably did of those of the illustrious writers themselves. But when I began to mix a little with the world, I had to learn that all this is, by the majority of human beings, considered 'mere poetry,' whatever that may mean. Something, at all events, that will not 'last'; that has to give way to more 'sober' views; that cannot be taken into account by practical people. In this 'mere poetry,' to which I pray that I may cling to my latest breath, love is an emotion which *commands* and employs joyous and tender symbols of sense. In life, in public teaching, in legislation, I find it is the sign which commands and is taken account of, while the thing signified is waved aside. It is no part of my ideal of life that laws should deal with emotions, but they can hold back from outraging them by proceeding upon a basis which is precisely that of a dog-breeder. If human beings of the

lowest and the lower types must have their happiness cared for—as they, of course, must, and I am willing to own that—religion may be defined as 'reverence for the lower.' Let it be so done that the higher types are not *by force* made to suffer. The whole scheme of things is carried on by the vicarious sacrifice of the good to the pressure from without of the bad,—that is the law of progress;—but do let us try and make the law work as lightly as we can. In the meanwhile, I stand just where I did when a Puritan boy, puzzled with the conflict of ideals in this matter. If other people are intimate with 'appetite,' which should subordinate emotion, be it so. I would not interfere on any account with a world which is so happy and virtuous upon the basis; but, in the meanwhile, my own ideal of love is emotion subordinating appetite, just as I find it in the 'mere poetry' which once, in pure simplicity of soul, I used to think people really believed in and would really live and die by. I have since found out that this poetry of passion is deliberately treated as if it were mere paint upon an ugly face—something that will wash off, and that the 'human' theory, upon which proceed legislation and custom, is not emotion subordinating appetite, but rules to compel appetite either way, whatever becomes of emotion. I have also observed that, although the incongruity is patent and undeniable, although it cannot escape a noble mind, it is only here and there that a confession of it leaks out. The enormous majority, even of the fine natures, lending themselves to the implicit falsehood of a theory which pretends, with a wicked lie, to serve God, who is light without darkness or deceit."

There are few men who have not felt the difficulty here candidly stated; and Mr. Holbeach, by the mere statement of his puzzle, writes with more force than if he argued upon it. When "discussing," he is fidgety and nervous,—as if fearful, in his jealousy of the point of conscience, that he has scarcely any right to try to *force* criticism, syllogistically. But this is the temper of his mind; and it is something to be taken into the confidence of such a mind. We have tried, in accepting the confidence, to keep above misunderstandings. Mr. Holbeach's volumes have remarkable merits. Their very faults, save those which may be considered as mere faults of style, and arising from deficient literary culture, are remarkable. Nor are the volumes, like so many books of the kind, dull and wearisome. The writer can enliven his subject, and possesses some quiet humour.

The History of Comedy. Primitive Period. The Comedy of Uncivilized Races. Asiatic Theatres. Origin of Greek Comedy—[Histoire de la Comédie, &c., par M. Edélestand du Méril.] (Paris, Didier.)

The lovers of dramatic music look back, with many pleasures of memory, to the time when two-act Italian operas were in fashion—operas which took little more than as many hours in the actual representation, and from which the auditor retired with the exhilarating sensation of having quaffed a pint of champagne, and the conviction that he would be all the better for it, and the reader for work, on the next morning. Now, five-act operas detain oppressed audiences till midnight, and bequeath an inheritance of fatigue and headache for the following day. Nevertheless, audiences will bear anything; their patience is a marvel that is altogether inexplicable. Nothing is "damned"; the worst actors are as often called before the curtain as the best, and bouquets are flung to actresses, on off-nights, who are hardly able to speak English correctly or to give expression to a lofty sentiment.

It cannot be said that the stage is falling into ruin, when every theatre fills, and Shakespeare is, at least, as heartily applauded as the burlesque of some sacred passage in the world's

history is ignorantly enjoyed. When a people can find enjoyment in the burlesques of historical incidents, such as those connected with the heroic names of Regulus, Alfred, and William Tell, they are unworthy of brotherhood with those who prefer 'King Lear' and 'Hamlet' to the parodies of them. However, the two brotherhoods are side by side, in France as in England; and it is at such a moment, when the stage is in a state of anarchy, if not of collapse, that a French author steps forward and challenges public approval with a new history of comedy.

This history is written, or is to be written, in the fashion of those dramatic writers and composers who think that five acts and a prologue are preferable to two and a sparkling overture. This preliminary volume, of five hundred closely-printed pages, is only the prologue to the real history that is to follow. We see the curtain ascend; but when it is to come down to such a drama we do not pretend to conjecture. As it is, the prologue begins in the mythic period, and closes with that when the new comedy of the Greeks was made respectable, but not amusing, by a forced abstinence from the biting satire which had distinguished the old. In short, the primitive period alone is here.

But there is, as it were, a prologue even to primitive comedy, with a wide interval of time to be supposed between the rude introductory act and the more intellectual and artistic piece. The rude dances of the grossest savages, the more refined poetry of motion of less ignoble races, the offensive pantomime of the first, the more decently expressive action of the second races; the songs, the speeches, the dialogues, which grew out of these, and the character of which was sometimes highly religious, at others insulting to modesty, or again simply satirical; all these, in their succession, constituted the prologue, framed with little art, to the lofty drama which taxed the highest intellect of man and struck responsive chords in every soul.

In China the drama is still in a primitive state. The actors are strolling players, and the national stage is built at fairs, in market-places, or in pagodas. There is some little dramatic art, but as yet no echo of poetry in Chinese comedy. The mirror is strictly held up to Nature, and reflects its offensiveness as well as its attractive aspect. Things are called by their real names, not by tortuous euphemisms; and the same audience that has sympathy with a pair of lovers would hiss the piece that stopped short at the triumph of their love. The public appetite is hardly satiated by the spectacle of all the consequences.

The stage in India has played a great part, in relation to religion, politics, and social manners. M. du Méril speaks of one section of the Hindú drama as a mere magic lantern, where images are pushed forward, not colourless nor without character, but without force or real purpose, and confusedly tending to *dénouements* in which nothing is cleared up. Perhaps the Hindú dramatists felt Fielding's difficulty in arriving at a satisfactory conclusion to a drama. This difficulty once induced him to propose, as a toast, "D—tion to the fellow who invented fifth acts!" We must observe, however, that the late Horace Hayman Wilson, who, in 1827, published his 'Select Specimens of the Theatre of the Hindús, translated from the original Sanscrit,' showed that there was beauty, with much purpose, force, wit, and intelligence in that branch of the drama to which he introduced his readers. We know, too, that the Jesuits found that the easiest means of conversion was by religious dramas; they taught audiences to go in the right path, and kept them there, when inclined to stray from it.

For the same purpose, Bishop Bale wrote religious dramas, and had them acted on Sunday afternoons, before his Irish flock. It was, probably, because this succeeded so well, that the bishop turned the English stage to similar purpose; and in his 'King John' (a thoroughly partisan chronicle-play) sought to disgust his audiences with the doings and designs of Popery.

In Greece, the drama was born of the soil, and of the genius, religion, and feelings of the people. Five centuries before Thespis was born, Democritus is said to have inspired his fellow Ionian-islanders with a taste for dramatic representations. But the drama existed from the earliest times, in rude and mythic forms, symbolic dances, songs of praise and licence, and bacchic dialogues, till the full development came in comedy and tragedy, whose accents, rather than whose echoes, still fill and charm the civilized world. Greek comedy flourished when Greek literature was in its highest perfection. Thalia was an elder sister of Melpomene, and the life-inspiring Dionysus was dramatically worshipped, in comedy, before honour was rendered him, in tragedy. The early comedy, in a written form, that of the Sicilian Epicharmus, was still lyric, as was the early tragedy of extemporary expression, reported to be anterior to Thespis. Out of the *Komodia*, or "Ode of the Revellers," or "Villagers,"—and perhaps 'Comus' may have something to do with the name,—has arisen the last new comedy at which we may have laughed; and from the *Tragodia*, or "Ode of the Goat," recited by a satyr clad in goat-skin, we derive the long line of tragedy, down to the last which stirred our hearts or struck the fountain of our tears. But modern comedy is less like its original than is the case with modern tragedy. From Epicharmus, whom Plutus appreciated, down to Posidippus, we have a period of two centuries and a half, illustrated by a hundred and four comic poets. Of these works, the most have perished; of others we have but a few fragments, and only in the surviving comedies of Aristophanes have we any perfect specimens of the type, matter, and manner of the "old comedy." That old comedy was farcical, personal, and "screaming." The middle comedy was didactic, critical, and dull. The new comedy was a reflex of character and manners, and was the true mother of the comedy which still keeps the stage. This refers to the Attic comedy which, in its earliest shape, is nearly as old as the Dorian comedy of Epicharmus, in Sicily.

Quintilian so loved the old Attic comedy that, as a sample of elegance, purity, and power, he placed it next to Homer. Its freedom delighted the democratic audiences; and magistracies that sought to fetter that freedom were heartily detested. While political liberty survived, comedy flourished. When liberty expired, comedy was paralyzed.

The scandal-loving people of Athens were never so well pleased as when men in high positions of renown, or baser notoriety, were pilloried on the stage. Friends or foes, the appetite on the part of the audience to see them caricatured was insatiable; and when Cratinus, the earliest of the old school, seasoned his satire with a trifle of wisdom, he only got hissed for his pains. A harder fate is said to have attended another comedy-writer, Eupolis, whose too highly spiced satire, in 'The Divers,' caused him to be thrown into the sea, as a warning to other libellers.

M. du Méril has completed the introductory part of his great work with much skill, and corresponding success. We could have desired closer condensation; but, allowing a man to tell

his story in his own way, we readily acknowledge that the information awarded is in measure with the length employed in conveying it.

The Handbook of English Literature. By Joseph Angus, D.D. (Religious Tract Society.)

ALTHOUGH this volume contains above six hundred pages it may be fairly called a *Handbook*. It is clear in type, convenient in form, and is fittingly the work of a man who is Examiner in English language, literature and history in the University of London. As English literature occupies a place in Civil Service examinations, the author rightly considered that a volume like this *Handbook* might be generally useful. It will prove of very great utility if it be taken rather as a means to a further study of our rich literature, than as an end by aid of which the student may show his knowledge of that literature, at secondhand. By the young, or, indeed, by the public at large, Dr. Angus's work will be found rendering help through the many paths, broad and narrow, of the English literature of a thousand years. "For the language," says Dr. Angus, "the writers of the whole period deserve to be studied. For the literature, the most important writers are those of the last three hundred years." For both purposes, Dr. Angus has furnished a photographic picture, in which the student will find a general view, yet with minute details. Each subject is complete in its own history, yet all of them are connected by their true chronological succession; and Dr. Angus very frequently adds his views of the moral tendency of many of the works he has described.

He is not afraid to say what he thinks in this respect, even of Shakspeare, for whom, high as his estimate is, he has none of the hero-worship that mistakes defects for beauties. Sometimes Dr. Angus will perhaps be thought to have gone, in his honest zeal, a little beyond his limits. He writes in a true spirit on dramatic literature, but his censure of the stage, well meant as it is, and useful as it may be, is beyond his mission; and the grounds on which it is based are evidently not those of experience, but of hearsay. To many, this will, perhaps, not seem a fault, and we only mention it as a fact in a book which is marvellous for the vast amount of its varied and important information. Let us notice, moreover, that it was the poets and not the players who corrupted the stage of the last half of the seventeenth century; and also that we must judge of purity with reference to the standard of the times. To the pure all things are pure, and Doddridge read 'The Wife of Bath' to young Hannah More without suspicion of ill on either part.

It would, of course, be impossible that such a volume as Dr. Angus's could be completed without some errors, both historical and critical. To a few of these we allude, with a view to their being corrected in another edition. Dr. Angus tells us that Massinger's 'New Way to Pay Old Debts' is "still popular, chiefly from the fun of Sir Giles Overreach, an original and effective character." We think that Dr. Angus stands alone in his idea of the terrible Sir Giles being a *funny* person. We dissent, too, from his judgment on 'Douglas' as being "the most natural of all the dramatic compositions of this period." Home's tragedy is as artificial as any of its artistic contemporaries, but it made stronger appeal to human sympathies than some of them did. Again, when treating of dramatic literature, how is it that Dr. Angus notices the Scottish lady, Miss Baillie, who never wrote a play that could keep

the stage, and yet omits all notice of Mrs. Behn, whose dramas lived down to the Kemble period, and ignores so prolific a dramatic writer as Mrs. Centlivre, whose comedy of 'The Wonder, a Woman keeps a Secret!' was played in London within the present year?

But the greatest error here is one of commission, not of omission. Dr. Angus speaks thus in reference to "Mac Flecknoe," that bitterly personal satire on Shadwell. "Flecknoe, it may be added, is the name of an Irish scribbler, of the meanest powers, and Shadwell is represented, by means of the patronymic prefix, as the heir of his genius and fame." This description perpetuates an old injury. Flecknoe's enemies loved to call him an Irish Jesuit. If he had belonged to the order, he would have been included in Dr. Oliver's 'Collections towards illustrating the Biography of the Scotch, English, and Irish members of the Society of Jesus.' The name of Flecknoe is not to be found there. Then, Flecknoe was not "a scribbler of the meanest powers." He was a welcome guest in the mansions of some of the oldest families in the kingdom. As a dramatic writer he deserves to be praised, at least for his purity, in an age when Dryden, Aphra Behn, and others, were indulging in the utmost filthiness of expression, allusion and suggestion. The obscenity in which Dryden revelled, Flecknoe loathed. The greater poet, indeed, lived long enough to be ashamed of his offence, but Flecknoe never practised it, and had no guilt of that base quality to be ashamed of. Flecknoe denounced such wickedness long before Collier arose to wring confession in prose and verse, from Dryden, that he had grievously sinned against decency and modesty, and had corrupted where it was his mission to have instructed. We are quite sure, too, that if Dr. Angus will read Flecknoe's 'Short Discourse on the English Stage,' which is prefixed to that dramatist's 'Love's Kingdom,' the truth of the criticism, the power of condensation, the skill of the parallels, and the admirable distinction drawn between wit and judgment, will win from Dr. Angus an acknowledgment that Flecknoe had no justice rendered to him when he was set down as a "scribbler," and his "powers" stigmatized as being of the "meanest." The worst that Marvel could say of him, in lines that do not seem akin to Marvel's nature, was, that Flecknoe was poor, vain, and a Papist. Dryden's hatred of him, we suspect, arose from Flecknoe having espoused Howard's side in a family quarrel between the brothers-in-law, and in his having ridiculed Dryden's line, in the 'Astrea Redux,'—

An horrid stillness first invades the air!

The resentments of great men often arise out of small offence. Pope would not have pilloried Mrs. Centlivre, that liveliest of Whig ladies, in 'The Dunciad,' nor stigmatized her as "the cook's wife," if she had not made light of his translation of Homer. With regard to Shadwell, whatever his original offence may have been, we must say that Dryden's testimony is worth nothing. He wrote according to the humour he was in. With him, a man was one day divine, the next a demon. Shakespeare is, alternately, an inspired and a misguided poet; and when Dryden, in the dedication to 'Marriage à la Mode,' praised Rochester for his virtues, dignity, moderation, modesty, and the general good example he held out, in his conduct, to his fellow-men, the poet had not quarrelled with the peer. When that time came, the Earl looked more like the horrible thing he was, in the searching eyes of the bard.

In the consideration of Dryden as a poet, apart from the drama, Dr. Angus quotes Wordsworth's remark, that "there is not a single

image from nature in all his works." Dr. Angus does not say whether he agrees with, or dissent from, this observation. The later poet, at all events, is in error. Dryden does not so frequently draw images from nature as Wordsworth does, but there is scarcely a poetical work by Dryden that does not contain at least one such image. In the 'Astrea Redux,' he describes the peaceful life and happy death of those

O'er whom Time gently shakes his wings of down,
Till, with his silent sickle, they are mown.

In the 'Annus Mirabilis,'—

The moon shone clear on the becalmed flood,
On which her beams, like glittering silver, play.

In the 'Britannia Rediviva,'—

The meads were floated with a weeping Spring.

In the 'Threnodina Augustalis,' we have the description of the sea at half-ebb, winning upon the shore, when

The watery herd, affrighted at the roar,
Rest on their fins awhile, and stay;
Then backward take their wondering way.

Then, who forgets the fine natural image in the stanzas on the death of Cromwell? of whom it is said that

—wars, like mists that rise against the sun,
Made him but greater seem, not greater grow.

Even 'Absalom and Achitophel,' all political as it is, yields the lines, in honour of the Queen, beginning with

Not summer morn such mildness can disclose,
The Hermon lily, nor the Sharon rose;

and, more curious still, in the bitter satire, 'Mac Flecknoe,' we pass under the

—monarch oaks that shade the plain,
And, spread in solemn state, supinely reign.

In 'The Medal' we find an allusion to the invading nature of the sea; and in 'The Hind and Panther' we hail the evening when "the western borders were with crimson spread"; and so we might continue citing lines to refute the loose assertion of Wordsworth, not forgetting that most natural image of the clownish Cymon on his way to the greenwood shade,—

His quarterstaff, which he could ne'er forsake,
Hung half before and half behind his back.
He trudg'd along, unknowing what he sought,
And whistled as he went, for want of thought.

Having thus shown how erroneously Wordsworth has spoken of Dryden, we will conclude by saying of Dr. Angus's book that, taken altogether, it is the most complete, on its particular subject, with which we are acquainted. It is not a mere compilation, but a work abounding in original criticism and copious history, and, saving one or two minor errors to which we have referred, it is worthy of unreserved praise. Such taste and tact, too, are shown in the very brief passages from the works of authors named in the text, that we cannot but congratulate the public on Dr. Angus's promise that this volume of "authors and history" will shortly be followed by one of "specimens," which "will contain some of the masterpieces of our literature, and will illustrate the principles of criticism which are found" in this extremely useful 'Handbook' to English authors and their productions.

NEW POETRY.

Ephemera. By Helen and Gabrielle Carr. With Illustrations by Helen Carr. (Moxon & Co.)

The admirers of that school of poetry which deals in morbid psychological analysis will not like this book, nor will those who cannot appreciate a fine thought unless it is set in highly-polished verse or coloured by the art known as word-painting. But there is another, and perhaps a larger class, who care for none of those things, and to whom many of these little poems, with their simple tenderness and unaffected sympathy with what is true and noble, will be

welcome. There is, indeed, in not a few of them a pathos and a generous self-abnegation—almost amounting to abandon—which go straight to the heart.

So far as external appearance is concerned, 'Ephemera' is not an inapt title for the dainty little volume which, with its gilded edges and purple and silver sheathing, has thus settled on our pages; and if, with some knowledge of the entomology of poetical ephemera—which too often, alas! take wing with the rising sun and die ere the setting of the same—we hesitate to prophesy an exception to the rule, we may at least bespeak for the present *débutantes* a full share of that preliminary and nectarous "dipping of the wings" which, according to a poet who should have been a judge, is the prerogative of those whose fate it is to be the "moths (or mayflies?) of the hour."

The book is divided into two parts. The first part, by Helen Carr, contains sixty pieces in various styles, from sonnets and versicles to translations of Euripides' 'Hecuba,' 'Edipus Coloneus,' &c. We do not require such evidence, however, to show that the writer is a person of education and cultivated mind: almost all the pieces are marked by that peculiar chastened tone of taste and feeling which is commonly seen only in the writings of those who have had a large and varied experience of the world. The second part, and as we should judge by a younger hand, is less equal, perhaps, in execution, but it contains several as charming little poems as we have met with for a long time. Take, for instance, the following Song:

If thou my secret guess,
Speak of it never;
Nor let thy lip express
Scorn of the deep distress,
Which on my heart must press,
Ever and ever.

* * * * *

Furtive each glance at thee,
Careless thine eyes—
Yet gifts abound in me,
Music and poesy,
Fair wealth and spirits free,
Others may prize.

Pardon the seeming boast,
Like her of Tyre,
Lording throughout the coast
Him of the Trojan host,
Where piled jewels most
Sparkled like fire.

Meekly, with downcast eyes
Swimming in tears,
Showed she each glittering prize,
Love seeking Plutus' guile,
Innocent artifice,
Half hope, half fears.

Or as the peasant maid
Kneels at the shrine,
And on its steps hath laid
(When she has wept and pray'd)
Flowers from her raven-braid,—
So upon thine

Would my full heart outpour
All its slight treasure :
Worthless the slender store,
Yet can I give no more,
And tho' all hope be o'er,
Yield it with pleasure.

The last line is rather weak, and the second stanza we have omitted, as not being necessary to the poem; but the four stanzas that follow it seem to be almost melting away with their sweet womanly tenderness. 'Isola' and 'A Defence' are also very pretty, though the latter is moulded somewhat closely on the well-known popular song, "Forget thee? if to dream by night." Of the more thoughtful or descriptive pieces may be noticed lines 'To Lady Barrett-Lennard,' 'Impulse and Art,' and 'In Memoriam, William Peel,' "the bravest of all the brave," who

grasp'd the fusing shell, and, as it burn'd,
From the rent breach the fiery death return'd.

The faults of this part of the book are principally those of carelessness. For instance, here are two excellent lines, descriptive of the

heron, disfigured by a blunder which a moment's trouble would have avoided :—

Tall, gaunt, and grim, he stretches o'er the flood,
With webbed feet, slow drawn from the adhesive mud.

The feet of the heron are not webbed, and if they were they would not adhere to the mud. Again, such inelegancies as " *contorts* the fountain's spring," " *corrugates* the brow with care," ought to have been revised; not to notice mere typographical slips, as " who " for *which*, " doth " for *doest*, " sparkle " for *sparkles*, &c. These marks of haste, however, will no doubt be obliterated in any future edition; and with this hint we restrain the critical rod. The illustrations, by Helen Carr, are in keeping with the title of the book—slight, but graceful.

The Romance of the Scarlet Leaf, and other Poems; with Adaptations from the Provençal Troubadours. By Hamilton Aidé. (Moxon & Co.)

The early portion of this book carries us back to mediæval life. Mr. Aidé has succeeded in giving character and picturesqueness to his tales and legends, and, what is still better, he has caught the chivalric spirit of the times in its best development. His 'Romance of the Scarlet Leaf' is full of the generous and artless trust which we associate with the model knight of old. A knight petitions a lady that he may wear her colours. He loves her purely, but without a selfish hope, for she has married another. Not doubting his nobleness and sure of her own, pitying and reverencing though she cannot love him, the lady accords him her favour—the "scarlet leaf." She then dismisses him to the Holy Land, charging him with messages of love for her husband. Twice on the fields of Palestine does the knight rescue the husband—the second time at the cost of his own life. Thus does he fulfil his vows to his lady. No base hope of succeeding to her love prevents him from shielding her husband, who, on his side, though aware of the knight's devotion to his wife, mourns for him as for a brother. We quote the dying knight's injunction, which, though less capable of pictorial treatment than some other passages, embodies the high-toned sentiment of the poem :—

I, dying here, alone with God and thee,
None else, do charge thee bear a message back
To thy dear Ladye, in her tower in France;
And with it, this small leaf in crystal set—
The same,—the same unchanged her hand bestow'd,
Whose flame hath burn'd, nor paled upon my helm,
Through all these fights.... And now, if Christ have arm'd
My heart, in loyal love to give my life
For thine, not letting base hopes thus be born,...
Tell this to Iseult when thy lips shall first
Meet her true lips, within thy tower in France.
And sometimes talk of me, when quiet night
Keeps off the busy world, and warden's horn,
Goss-hawk, and wolf-hound sleep, and room is left
For those we loved in life to enter in
The vacant chambers of the memory.
Yea, so methinks the end of life well won,
To be remember'd after death, with love,
By Iseult and her Lord.

In other pictures, whether bright or sombre, of those old-world times, pure feeling pours through the medium of a rich yet chaste fancy. The effect is like that of morning light when through cathedral stained windows it falls on white tombs surmounted by the sculptured forms of knight and dame. The adaptations from the Provençal Troubadours give us some quaint illustrations of the chivalric era, both in its spirit and its form. It is pleasant also to find that with Mr. Aidé knightly feeling does not always don mail or chain-armour, but re-appears, essentially the same, in the sober garb of modern life. 'The Story of Two Lives,' in which a K.C.B. with one arm marries the chosen of his youth in the autumn of their days, shows a simple goodness and unconsciousness of ridicule that might well become the heroic and tender love of a less worldly age. A few lines

describing the lonely state of Annie Grey when first parted from her young soldier, will show that the writer can present emotion in the familiar dress of to-day, and still keep it poetical :—

Her life was like the silent floor,
Where patter'd tiny feet of yore;
And like those solitary walls,
That echo'd once to children's calls;
The faded portraits of the past,
In pastille—far too bright to last !
The line of empty rooms, shut up !
The marble naiad's moss-grown cup :
The old piano's rusted string,
Where sweetest music used to ring,
The one crack'd jar, where erst a pair
Held richest perfumes from the air—
All, all around, with types were rife,
Of that lone heart and joyless life !

Mr. Aidé is not emphatically a poet of passion or of profound suggestion; but in these times, when the fashion is to be cynical and *blase*, it is refreshing to meet with strains that flow in grace and music from a generous inspiration.

OUR LIBRARY TABLE.

Catholic Missions in Southern India to 1865. By Rev. W. Strickland, S.J., and T. W. M. Marshall, Esq. (Longman & Co.)

ALTHOUGH this book professes to treat of Catholic missions in the South of India generally, it is more especially an account of that at Madura, which is a district in the Madras Presidency, lying between Tanjür and Travancore. This Madura mission was founded, about the beginning of the seventeenth century, by Robert De Nobili, nephew of Cardinal Bellarmin, who laboured for forty-five years zealously, if not altogether wisely, and died in 1656, aged eighty. He was succeeded by De Brito, a Portuguese Jesuit, who is said to have made eight thousand converts, and who was barbarously murdered, in 1693, by the order of Ranganadadeva, a native chief. Other martyrs followed, but the Jesuits persevered with undaunted courage and astonishing self-denial in their undertaking. In 1700, Constant Joseph Beschi, one of the Society of Jesus, arrived in Madura, and acquired a knowledge of the languages of the South of India which has never been attained by any foreigner, hardly perhaps by any native. He composed an epic poem in the Tamil language, called the 'Tembavani,' which is considered, even by the natives themselves, as a classical work. It contains more than 14,000 verses, and though the hero of the poem is "the ever-blessed and glorious St. Joseph," "the mysteries of redemption, and of the life of Christ, find their place" in it. With such labourers it is no wonder that the Mission at Madura prospered, and in 1748 the native Christians in the south of India were estimated at three-quarters of a million. But the downfall of the Jesuits was at hand. In 1749 they were expelled from Portugal, and the Marquis de Pombal obtained a decree for their suppression throughout the foreign possessions of that State. One hundred and twenty-seven Jesuits were seized and imprisoned at Goa, and then sent on board a vessel so unfitted to receive them that twenty-four died of scurvy ere they reached Lisbon, where many others died in confinement. It was not till 1837 that the Madura Mission was re-established, and between that year and November, 1863, forty-five of its missionaries have died, and all but two at their post. A history of the Roman Catholic Mission at Madura might have been written full of instruction and interest. The book before us, had it simply but lucidly stated facts, must have commanded attention and respect, as being the record of men faithful to their principles through all imaginable sufferings unto death. But we are bound to say that we have seldom read a narrative more clumsily put together, or more full of unwise and uncalled-for remarks which are calculated to exasperate the indifferent, and make those prove bitter who are already hostile. Why, for instance, should the narrative of a mission contain a diatribe on the perfidious policy of England "mixing herself up on every possible occasion with the quarrels of the native princes, always keeping her given word for the time being, but changing sides as interest dic-

tated, so as to weaken each party in succession; at the same time selling her help, where it was afforded, as dearly as possible,—an accession of territory being always a part of the bargain?" While reading such remarks one cannot help remembering that, but for the English Government, the sword which shed the blood of De Brito and his successors might be reddened again. The founders of the Madura Mission, on the principle of becoming all things to all men, not only did not oppose caste prejudices, but affected to be more Brahminical than the Brahmins, with whom alone they would associate. Remarks adverse to caste, therefore, would hardly be looked for in this book. We confess, however, to some little surprise at being told that but for caste, Hindûs would "literally have devoured one another." The Sikh nation, so far "from sinking to the lowest degree of barbarism" by abolishing caste, has taken the lead of all Hindûs in power and influence. On such matters, however, discussion with those whose part is taken is useless. But there are some things about which there can be no dispute, and in these more exactness might be looked for from the authors of this book. Why, for example, write Nawâr for Nanak, Ramaganam for Râmâyanam, and Gaumata for Gautamah? Why compare the history of Moses with that of Krishnâh, when there is scarcely a circumstance told of either which finds a just parallel in the account of the other? And why, in face of the great revenue we now collect, of the tables of exports and imports, and of the thousands of miles of rail, road and canal opened or on the point of being opened, assert that "India becomes every year more and more impoverished"?

The Marathon and the Mediterranean: a Narrative of a Coasting Voyage. (Hatchard & Co.)

"Making the best of things" is a capital travelling motto, and yet open to misuse. We do not easily understand people who *endure* a holiday trip, unless they are living in wretched home discomfort;—as little what leads persons abroad who have no sympathy with what they see, and who seem to find a sort of melancholy and candid pleasure in recording instances of their apathy and ignorance. It is really not very interesting to learn that the pilgrim has no ear for music, no eye for pictures; that his dependence on Murray is desperate, and still less that his obedience to that 'Traveler's Guide' only resulted in depression and boredom. Of what sex is our author? We have rarely met any one in print who owns to having been so frequently frightened by the most commonplace occurrences. Then his calm confession of unacquaintance with foreign languages, put forth as if it were a merit, is original as an appeal. Further, he is an anti-Papistical tourist, of the most uncompromising sort, thinking it no harm to interrupt Roman Catholics when at service, and not accosting a priest without a struggle against antipathy. Fourthly, he is fond of quoting poetry, neither wisely nor well. So that on the whole, we fancy he must look to "the friends" who requested him to publish the details of this coasting voyage in a Liverpool steamer, for such "wonder, love, and praise" as his literary attempts are likely to gain.

Causeries. By Edmond About. (Hachette & Co.) No writer gets over his ground with a firmer tread, yet a lighter foot, than M. About. He possesses that great quality, precision, in no common degree. If he be sometimes superficial as a critic, he is never tedious. If he be sharp and outspoken in blame, he never forgets the courtesies of good society. As a describer he is true in colour, no less than happy in touch. Though this volume of odds and ends (obviously a reprint of fugitive papers) has, of course, less interest and consistency than one of his novels, it is an attractive parlour-window book. The pages devoted to the painter's art are especially interesting; those on that rich, irregular genius Delacroix, have reminded us of the little book by M. Théophile Silvestre (Paris, Lévy), produced on the occasion of the dispersion of the artist's pictures—laid by at the time against a moment of leisure, and overlooked. We may possibly repair the omission; and our readers will owe thanks to M. About should this be the case. But

not only pictures and Paris chit-chat does this miscellany concern. It contains, likewise, genial obituary notices of his contemporaries in all classes of society,—local sketches of places as far apart as Quimper in Brittany, and the Rohan Palace at Saverne (to-day a sort of asylum for decayed gentlefolk), and a rather elaborate essay on piacular, which may pair off with its writer's charming tale that told how the *Landes* were being reclaimed from desert savagery by enterprise and intelligence.

Choice Readings from French Literature—[*Lectures Choisies de la Littérature Française*, par F. N. Staaff]. 1842-1790.—Vol. I. Part I. (Stockholm, Berggren; London, Trübner & Co.)

French literature, but more especially French poetry, has not found such a home and welcome in Sweden as it has done in most other parts of the world. M. Staaff, lately a Swiss teacher of French in Stockholm, but now of Paris, attributes this to the greater affinity that exists between the Swedish, English and German languages, and which renders the beauties of the last two more accessible, appreciable and enjoyable to the Swedes. But there is little affinity between German and French, and between English and French, yet in Germany and England, every well-educated person speaks, or at least reads, French. In Russia, where even less affinity is traceable, French is the ordinarily spoken language of the higher classes, as, indeed, it was in Germany till Frederick the Great had well-nigh passed away, when Germans began to remember that Luther had exhibited the powers and beauties of the German language, that a rich German literature existed, and that there was ability then, and would be more thereafter to render that literature richer still. We are inclined to attribute the little cultivation of the French language and literature in Sweden to indifference, or to the Swedes being busied with other studies; just as, at this moment, English publishers find that their most unprofitable customers are in India and Ireland. In India there is inertness that makes even reading a labour. In Ireland, there is such indifference that even the periodicals and few books published there have a greater sale in England than in Ireland. In this first part of the first volume there is a selection from French writers, dating from the earliest period down to the death of Louis the Fourteenth. The dates on the title-page (1842-1790) only refer to the period which will be included when the second part is completed. The selections are often made from authors whose names will be unfamiliar to many readers of French and to many French readers; on this account the book recommends itself to persons in all countries who are desirous of savouring the real essence of French literature. One good feature is worthy of notice. There are French writers on whose literary reputation there are serious blots, but who are also authors of much that is elegant and refined; and these writers are included, specimens of their pure and better style being given as samples of the French literature of the day. In most cases the selections have been made with great judgment. If we might hint objection, we should say, we should have preferred, as samples of that heroic poet Rotrou, passages from his tragedy 'St. Genest,' rather than from his 'Venceslas.' In the latter, Le Kain used to electrify the house. In the former, Bocage has, in our own days, melted it to tears. 'St. Genest' would have been of more interest to young readers, from its subject of a pagan actor winning the crown of martyrdom by adopting the Christian principles contained in his part, and avowing himself of the 'new sect,' in the very presence of Domitian, frowning from his imperial box. Rotrou was a romanticist two centuries before Victor Hugo, and his name is worthy of respect for his brilliant talent and his noble character.

Class B. Correspondence with British Ministers and Agents in Foreign Countries, and with Foreign Ministers in England, relating to the Slave-Trade, from January 1 to December 31, 1864. (Presented to both Houses of Parliament by Command of Her Majesty.)

SOME of these papers relate to the remarkable case

of Col. de Arguelles, and throw light on corrupt practices which have long made the Cuban government odious to the enemies of slavery. In the November of 1863 Don José Augustin Arguelles, Lieut.-Governor of the district of Colon, in the island of Cuba, acting under the instructions of Gen. Dulce, the Captain-General of Cuba, captured a large cargo of African negroes that had been landed on the island by a notorious slaver. In return for this service the Cuban Government paid Col. Arguelles 15,000 dollars as his share of the prize-money, and warmly commended his vigilance and success. Soon, however, it was asserted that, instead of rendering to the supreme authority in Cuba a faithful account of the number of negroes captured, Arguelles and his subordinates made a false return, and kept back 141 negroes, of whom some were sold for 700 dollars, and others for 750 dollars each. Finding that there was a stir against him, and fearing the result of a legal investigation, Arguelles withdrew from Cuba and went to New York, where, instead of keeping quiet, he published astounding accusations against Gen. Dulce. Powerful New York journals took up his cause; and the Spanish Colonel figured for a brief day as a chivalric soldier who had escaped the infamous persecutions of General Dulce and a clique of infurited slave-traders. Publicly Col. Arguelles charged his superior with corrupt connivance at the slave-trade and gross malversations in his government. He represented that the charge from which he had fled was an utterly false accusation, trumped up by Cuban slave-dealers, furious at the blow which he had given them, and by General Dulce, who was to have participated in the sale of the intercepted blacks. But no sooner had Arguelles uttered these and other brave words, under the impression that he was beyond the reach of his enemy's grip, than the exasperated Captain-General represented to the United States Government what a scoundrel they were harbouring in the person of their guest from Colon district, Cuba, and implored them to send him back to the island—as his presence was necessary to secure the liberation of some 141 slaves. Spain and the United States have no extradition treaty; and consequently the United States were not bound to surrender the fugitive. On the other hand, having examined the facts of the case, and satisfied himself of the truthfulness of General Dulce's representations, Mr. Seward did not think it right to shield from punishment an atrocious criminal. Arguelles was therefore delivered up to the Cuban authorities, and, on being tried and found guilty of the charge originally preferred against him, was condemned to the chain-gang. General Dulce's enemies, and those who are inclined to think ill of Mr. Lincoln's government, maintain that Arguelles was really innocent, and exclaim against the perfidy of the Minister who violated the right of asylum and surrendered a political refugee. It is fair to presume that before Mr. Seward decided to remit the Lieut.-Governor to the island, under such peculiar circumstances, he had satisfied himself of the fugitive's guilt, and that for the sake of the 141 slaves he ought to strain a point to aid General Dulce. On the passage back to Cuba, Col. Arguelles wrote to the Captain-General, not merely withdrawing his charges, but avowing their falsehood in the most distinct terms. "I now solemnly and entirely deny all that I published on the 18th," are words that occur in this recantation. As an illustration of the dishonour possible amongst Spanish officials the story is equally good whether Arguelles be taken for the victim of unscrupulous enemies or as a culprit who richly deserves his fate.

We have on our Library Table the following Miscellaneous Publications: *The History of the Cotton Famine, from the Fall of Sumter to the Passing of the Public Works Act*, with a Postscript, by R. A. Arnold (Saunders & Otley).—*Arundines Cami, sive Muarum Cantabrigiensium Litus Canori*, Collected and Edited by Henry Drury, A. M. (Cambridge, Deighton, Bell & Co.).—*The Bubbles of Finance: Joint-Stock Companies, Promoting of Companies, Modern Commerce, Money Lending, and Life Insuring*, by a City Man (Low & Co.).—*An Introductory Lecture on Archaeology*, delivered before the

University of Cambridge, by Churchill Babington, B.D. (Cambridge, Deighton, Bell & Co.).—Vol. I. of *The Entomologist's Magazine* (Van Voorst).—*Hints on Hats adapted to the Heads of the People*, by Henry Melton (Hotten).—*A Manual of Arithmetic*, by the Rev. C. W. Underwood, M.A. (Longmans).—*Heroes in Knickerbockers and Heroines in Bibbed Aprons*, by the Author of 'Sunshine and Clouds' (Faithfull).—*Little Archie's Catechism*, by Emily G. Nesbitt (Hatchard & Co.).—*Lines Blown Together*, by Lottie (Macintosh).—*Intervals of Rest and Refreshment during the Heat and Burden of the Day*, by a Labourer in the Vineyard (Hatchard & Co.).—*The Crop of Light*, by Lady Thomas (Hatchard & Co.).—*Sermons addressed to the Congregation of St. Mary-le-Tower, Ipswich*, by the Rev. J. R. Turnack, M.A. (J. H. & J. Parker).—*Daniel; or, the Apocalypse of the Old Testament*, by Philip S. Desprez, B.D., with an Introduction by Rowland Williams, D.D. (Williams & Norgate).—*Praise: a Sermon preached in the Church of St. Giles, Grafton, at the Third Annual Festival of the Midhurst Choral Association, May 30, 1865*, by the Rev. Robert Gregory, M.A. (J. H. & J. Parker).—*and "We have Heard Him Ourselves": a Sermon preached before the University of Oxford, in New College Chapel, on Trinity Sunday, 1865*, by E. C. Wickham, M.A. (J. H. & J. Parker).

LIST OF NEW BOOKS.

Andie's Waiting at Table, Poems and Songs, 12mo. 3/6 cl. Bock's Commercial Lawyer, in 2 vols., by Mackenzie, Svo. 12 cl. Bradshaw's Anglo-French Phrase-Book, 1 cl. s/wd. Bradshaw's Handbook to Normandy, sq. 1/6 s/wd. Bradshaw's Illustrated Handbook to Italy, sq. 7/6 cl. s/wd. Carlen's The Guardian, 3 vols., post Svo. 31/6 cl. Childhood in India, by the Wife of an Officer, 12mo. 9/6 cl. Desprez's Daniel, or the Apocalypse of the Old Testament, Svo. 10/6 cl. Dickens's Nicholas Nickleby (2 vols.), Vol. 2, post Svo. 2/ cl. Ellen Montgomery's Book-Shell, Svo. 3/6 cl. Elton's Share and Share Alike, 1 cl. s/wd. Elton's The Great Cornfield, fe. Svo. 5/ cl. Gobnour's Thoughts on Personal Religion, 8th edit. fe. Svo. 6/6 cl. Irons's The Bible and its Interpreters, cr. Svo. 3/6 cl. Le Fair's Uncle Silas, new edit. post Svo. 6/ cl. Lee's Bath of the Netherlands and Savoy, 12mo. 3/6 cl. Melton's Joe's Life in Wapping, Vol. 2, post Svo. 9/ cl. Melton's Hints on Hats, fe. Svo. 1/6 s/wd. Newman's History of British Ferns, 4th edit. 12mo. 5/ cl. Norman's (Smith, Elder & Co.'s) Shilling Series, 12mo. 1/ cl. Scattered Remains and Curiosities of Drama, 2 v. cr. 12mo. 24 cl. Selden on the Revision of Christianity, 12mo. 12mo. 5/ cl. Spirit of the Old Divine, 2nd series, 32mo. 1/6 cl. s/wd. Staff Surgeon (The), or Life in Canada, by E. S. T., post Svo. 6/ cl. Tomlinson's Interesting Yorkshire Scenes, post Svo. 5/6 cl. Trophee's Can You Forgive Her? Vol. 1, 11 cl. Wilson's (Sir) Days of Service, Every Day Series, Vol. 19, 12mo. 8/ cl. Wood's Homes without Hands, Illustrated, Svo. 21/ cl. Work in the Colonies, Missionary Operations, &c., sq. 5/ cl. Young's Sea Fishing as a Sport, cr. Svo. 5/ cl.

EXPLORATION OF PALESTINE.

LAST week we announced the return of Capt. Wilson and his party from Palestine, with a large collection of drawings and observations.

On Thursday, he met the newly-named Committee of the Palestine Exploration Fund, in the Jerusalem Chamber, Westminster; when he reported on the prospects of excavation in Syria, and particularly in Palestine. After much consideration of the means now placed at the disposal of the Committee,—a sum of about 2,000,—and the great work to be accomplished, it was resolved, with the permission of the War Office, and the sanction of Earl Russell, to send Capt. Wilson and his exploring party back to Jerusalem, instructed to make a general survey of the country with a view to the future operations of the Society when it shall have obtained a larger measure of public support. He is to consider Jerusalem and Nablus as his principal fields; he is to take levels and observations, to dig in the foundations of walls, to trace conduits and sewers, to examine tells and mounds, and otherwise carry on the preliminary business of exploration. The labours of the Committee are therefore commencing well; and if the members will keep clear of all controverted theories and individual crotchettes, there is every hope of success. The danger lies there. The Committee is the result of many compromises—at present, it represents nearly all the schools of archaeology; and its officers must take care to avoid the appearance of partisanship. Let all opinions have a hearing, and the public will have confidence in the wisdom of such measures as may be finally adopted. Capt. Wilson will return to Palestine in October.

Meantime, we have the results of his recent

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labours. Sir Henry James, of the Ordnance Survey Office, Southampton, has made public a few details, especially as to the level of the Dead Sea, which will be read with interest.—

"The levelling from the Mediterranean to the Dead Sea has been performed with the greatest possible accuracy; and by two independent observers, using different instruments; and the result may be relied upon as being absolutely true to within three or four inches. The depression of the surface of the Dead Sea on the 12th of March, 1865, was found to be 1,292 feet, but from the line of driftwood observed along the border of the Dead Sea it was found that the level of the water at some period of the year, probably during the winter freshets, stands 2 feet 6 inches higher, which would make the least depression 1,289.5 feet. Capt. Wilson also learned from inquiry among the Bedouins, and from European residents in Palestine that during the early summer the level of the Dead Sea is lower by at least six feet; this would make the greatest depression to be as near as possible 1,298 feet. Most of the previous observations for determining the relative level of the two seas gave most discordant results. The Dead Sea was found by one to be 710 feet above the level of the Mediterranean, by another to be on the same level, by another to be 710 feet lower, and by another to be 1,446 feet lower; but the most recent before that now given, by the Duc de Luynes and Lieut. Vignes, of the French navy, agrees with our result in a very remarkable manner, considering that the result was obtained by barometric observation, the depression given by them being 1,286 on the 7th of June, 1864, which at most differs only 12 feet from the truth, if we suppose the Dead Sea was then at its lowest. In my instructions to Capt. Wilson I gave directions for bench-marks to be cut upon the rocks and buildings along the line levelled from sea to sea, and for a traverse survey to be made of the whole distance, upon which the places where the bench-marks can be found can be represented. This traverse will be given with the plan in the atlas, as well as the diagram of the triangulation around Jerusalem, and these cannot fail to be of great value for any more extended surveys which may be hereafter undertaken in Palestine."

Sir Henry is preparing the materials brought home by Capt. Wilson for publication in the form of an atlas. These observations may be regarded as the commencement of a true exploration of the Holy Land.

THE NILE MYSTERY.

Ravenscourt Villa, Hammersmith, July 24, 1865.

It is gratifying to see the interest taken by geographers in Mr. Baker's discoveries, as shown by the several letters published in the last number of the *Athenæum*. Premising that when Mr. Cooley says that Mr. Baker learned that the lake extended "northward" to Rumanika's country Karagwé, "southward" was meant, it appears that both Mr. Cooley and Dr. Beke believe that the Albert Nyanza absorbs Speke's Lake Ru-sizi, or Lu-sizi, and, as a sequence, Lake Tanganyika. This seems to be most probably the case, but, under such circumstances, there must have been, as admitted by Major Burton, a great error in determining the level of the latter lake.

Mr. Cooley and Dr. Beke also doubt if the river flowing in and out of the north end of Albert Nyanza—the Unyoro of the one, the Kivira (Kitara?) of the other—is the same as the river of Gondokoro, hitherto assumed to be the White Nile; and when we consider that, on the occasion of Capt. Speke's striking that river, on the 1st of February, 1863, after leaving it at the Karuma Falls, he likened it only to a "fine Highland stream," not so full as when they crossed it at Karuma Falls, and that when, according to Dr. Khoblecher, it ought to have been flooding, there would seem to be good reasons for adopting this opinion. But, in that case, if the Unyoro, or Kivira river, is not the "Highland stream" seen by Speke at Pairea, on the 13th of January, again on the 26th, and on the 1st of February, above where it was joined by the Asua, where has that stream its sources.

Dr. Beke thinks now that the Albert Nyanza pours its waters into the Djur, or Jür, and such an extension of the Jür is to be seen in the 'Carte du Cours Moyen des Deux Nils,' par MM. Ambroise et Jules Poncet, 1860. Should such be the case, it will not militate against the opinion entertained of old by Dr. Beke, that Ptolemy derived his two arms of the Nile from Victoria Nyanza and Tanganyika ('Sources of Nile,' p. 134), a view of the subject also advocated by Major Burton ('The Nile Basin'), by Messrs. Vaux and Hogg, by myself, in the *New Monthly Magazine* for January, 1865, and probably by others.

W. F. AINSWORTH.

VISIBLE SPEECH.

18, Harrington Square, July 24. 1865.

I beg to thank you for the opportunity you afforded me of explaining to you my invention of "Visible speech," and for the able exposition and advocacy of the system contained in your article on the 15th current. I should be glad if you would permit me to follow up your suggestion "that the Missionary Societies might find it worth their while to bear the whole expense" of introducing the system, by making the *Athenæum* the medium of communicating the following "statement and proposal to Government, the missionary societies," &c.

I. Whereas I have, after a long period of investigation, discovered the exact relations of linguistic sounds to the oral configurations from which they result, and have, further, invented a simple scheme of self-interpreting letters, which symbolize all possible configurations and oral effects—complete proof of both of which facts has been published in my pamphlet, entitled 'Visible Speech,—A New Fact Demonstrated'; and whereas, the writing of languages, so as to be uniformly legible by all mankind, is a desideratum of great public and international importance; and the physiological alphabet invented by me has been proved to be capable of accomplishing this result for all languages, dialects, and human utterances, without exception. Therefore it is expedient that the benefits to be everywhere derived from the said universal alphabet should be realized without delay, and should be made available for the free use of all people.

II. Whereas, also, the effective introduction of the new system of letters, involves the oral exemplification of sounds, as well as the publication of symbols; and requires, further, that the elements of the various European, Asiatic, and other languages should be correctly tabulated for the use of learners, by selection of the appropriate symbols from the general alphabet: therefore it is necessary that a sufficient number of persons should be instructed in the system, and qualified to teach others, as well as to analyze and tabulate sounds with uniformity.

In view of these premises, I therefore invite the aid of Government, or of the missionary and other societies interested in the universal alphabet, to enable me to disseminate this invention *pro bono publico*.

In consideration of receiving such a pecuniary grant as may, in the circumstances, be deemed sufficient, I hereby offer:

I. To publish the system of "Visible Speech," complete for the printed representation of all languages or dialects, by means of an alphabet of not more than Forty Types; together with all tables, diagrams, symbols and explanations requisite to enable other persons to use the system; and I hereby bind myself to cede all right of property in the tables, diagrams, symbols, and other particulars of the invention, and all copyright in the book so published, —in order that the same may be reproduced by any publisher, and that the use of the Universal Alphabet may be as free as that of ordinary letters, to all persons. And I also hereby offer

II. To teach the scales of sounds, and the uniform application of the symbols, to one hundred or any greater specified number of competent persons who may be appointed to receive the instruction; and to qualify such learners—whether natives of Britain or foreigners, of whatever nationality—to communicate a full knowledge of the

system to others, and to apply the Universal Alphabet to any written or unwritten language.

Should my proposal, as above made, meet with no response, or be declined, I hope, at some future time, if fortune favour me, to give my discovery to the world myself. But, "Vite summa brevis spem nos vetat inchoare longam."

One private consideration remains to be noticed. While my invention is unpublished it possesses a special value to me, individually, in the exercise of my profession; and, although I should prefer to accommodate the interests of science by immediate publication, I could only do so at the sacrifice of professional advantages which my own labours have given me.

Permit me to add, that I have submitted the whole details of "Visible Speech" to the most eminent living Phonetician—A. J. Ellis, Esq.—whose advice will, I have no doubt, be readily placed at the service of Government or of the Missionary Societies. ALEX. MELVILLE BELL.

A BUDGET OF PARADOXES.

(No. XXIX. 1862.)

FINE by degrees and beautifully less; first, four columns; next, two; now, half a column; next—if anything—three-fifths of a line; and no more, the printers having no fractions of letters. Mr. Smith replies to me, still signing himself Nauticus : I give an extract.—

"By hypothesis [what, again!] let $14^{\circ} 24'$ be the chord of an arc of [but I won't, says $14^{\circ} 24'$], and consequently equal to a side of a regular polygon of 24 sides inscribed in the circle. Then 4 times $14^{\circ} 24' = 57^{\circ} 36' =$ the radius of the circle...."

That is, four times the chord of an arc is the chord of four times the arc: and the sum of four sides of a certain pentagon is equal to the fifth. This is the capital of the column, the crown of the arch, the apex of the pyramid, the watershed of the elevation. Oh! J. S.! J. S.! groans Geometry—*Sumnum J. S. summa injuria!* The other J. S., Joseph Scaliger, as already mentioned, had his own way of denying that a straight line is always the shortest distance between two points. A parallel might be instituted, but not in half a column. And J. S. the second has been so tightly handled that he may now be dismissed, with an inscription for his circular shield obtained by changing *Lexica contexta in Circus quadratus* in an epigram of J. S. the first:—

Si quem dura manet sententia judicis, olim
Damnum aerrum supplicis caput,
Hunc neque fabrili lassent ergastula massa,
Nec rigidis vexent fossa metalli manus.
Circus quadratus : nam—cetera quid moror? —omnes
Poenarum facies hic labo unus habet.

I had written as far as *damnatum* when in came the letter of Nauticus as a printed slip, with a request that I would consider the slip as a "revised copy." Not a word of alteration in the part I have quoted! And in the evening came a letter desiring that I would alter a gross blunder; but not the one above: this is revising without revision! If there were cyclometers enough of this stamp, they would, as cultivation progresses—and really, with John Stuart Mill in for Westminster, it seems on the move, even though, as I learn while correcting the proof, Gladstone be out from Oxford; for Oxford is no worse than in 1829, while Westminster is far above what she ever has been: election time excuses even such a parenthesis as this—be engaged to amuse those who can afford it with paralogism at their meals, after the manner of the other jokers who wore the caps and bells. The rich would then order their dinners with *panem et Circenses*,—up with the victuals and the circle-games,—as the poor did in days of old.

Mr. Smith is determined that half a column shall not do. Not a day without something from him: letter, printed proof, pamphlet. In what is the last at this moment of writing he tells me that part of the title of a work of his will be "Professor De Morgan in the pillory without hope of escape." And where will be he himself? This I detected by an effort of reasoning which I never could have made except by following in his steps. In all matters connected with the letters *l* and *g* are closely related: this appears in the well-known formula for the time of oscillation, $\pi\sqrt{(l/g)}$. Hence *g* may

be written for *l*, but only once: do it twice, and you require the time to be $\pi/(P:g^2)$. This may be reinforced by observing that if as a datum, or if you dislike that word, by hypothesis, the first *l* be a *g*, it is absurd that it should be an *l*. Write *g* for the first *l* and we have *un fait accompli*. I shall be in pillory; and overhead, in a cloud, will sit Mr. James Smith on one stick laid across two others, under a nimbus of $3\frac{1}{2}$ diameters to the circumference—in π -glory. Oh for a drawing of this scene! Mr. De Morgan presents his compliments to Mr. James Smith, and requests the honour of an exchange of photographs.

July 26.—Another printed letter.—Mr. James Smith begs for a distinct answer to the following plain question: "Have I not in this communication brought under your notice *truths* that were never before dreamed of in your geometrical and mathematical philosophy?" To which, he having taken the precaution to print the word *truths* in italics, I can conscientiously answer, Yes, you have. And now I shall take no more notice of these *truths*, until I receive something which surpasses all that has yet been done.

The Circle discerned from the Square; and its area gauged in terms of a triangle common to both. By Wm. Houlston, Esq. London and Jersey, 1862. 4to.

Mr. Houlston squares at about four poetical quotations in a page, and brings out $\pi = 3.14213\dots$ His frontispiece is a variegated diagram, having parts designated Inigo and Outigo. All which relieves the subject, but does not remove the error.

Considerations respecting the figure of the Earth.... By C. F. Bakewell. London, 1862. 8vo.

Newton and others think that in a revolving sphere the loose surface matter will tend to the equator: Mr. Bakewell thinks it will tend to the poles.

On eccentric and centric force: a new theory of proportion. By H. F. A. Pratt, M.D. London, 1862. 8vo.

Dr. Pratt not only upsets Newton, but cuts away the very ground he stands on: for he destroys the first law of motion, and will not have the natural tendency of matter in motion to be rectilinear. This, as we have seen, was John Walsh's notion. In a more recent work 'On Orbital Motion,' London, 1863, 8vo., Dr. Pratt insists on another of Walsh's notions, namely, that the precession of the equinoxes is caused by the motion of the solar system round a distant central sun. In this last work the author refers to a few notes, which completely destroy the theory of gravitation in terms "perfectly intelligible as well to the unlearned as to the learned": to me they are quite unintelligible, which rather tends to confirm a notion I have long had, that I am neither one thing nor the other. There is an ambiguity of phrase which delights a writer on logic, always on the look out for specimens of homonymy or equivocation. The author, as a physician, is accustomed to "appeal from mere formula": accordingly, he sets at nought the whole of the mathematics, which he does not understand. This equivocation between the formula of the physician and that of the mathematician is as good, though not so perceptible to the world at large, as that made by Mr. Briggs's friend in *Punch*'s picture, which I cut out to paste into my Logic. Mr. Briggs wrote for a couple of *bruwaars*, meaning to prepare oats for his horses: his friend sent him the Whitechapel Chicken and the Bayswater Slasher, with the gloves, all ready.

On matter and ether, and the secret laws of physical change. By T. R. Barks, M.A. Cambridge, 1862. 8vo.

Bold efforts are made at molecular theories, and the one before me is ably aimed. When the Newton of this subject shall be seated in his place, books like the present will be sharply looked into, to see what amount of anticipation they have made.

The history of the "thorn tree and bush" from the earliest to the present time: in which is clearly and plainly shown the descent of her most gracious Majesty and her Anglo-Saxon people from the half tribe of Ephraim, and possibly from the half tribe of Manasseh; and consequently her right and title to possess, at the present moment, for herself and for them, a share or shares of the desolate cities and places in the land of their forefathers! By Theta, M.D. (Private circulation.) London, 1862. 8vo.

This is much about *Thorn*, and its connected words, Thor, Thoth, Theta, &c. It is a very mysterious vagary. The author of it is the person whom

I have described elsewhere as having for his device the round man in the three-cornered hole, the writer of the little heap of satirical anonymous letters about the Beast and 666. By accident I discovered the writer: so that if there be any more thorns to crackle under the pot, they need not be anonymous.

Nor will they be anonymous. Since I wrote the above, I have received *onymous* letters, as *ominous* as the rest. The writer, William Thorn, M.D., is obliged to reveal himself, since it is his object to prove that he himself is one 666. By using W for a double Vau (or 12) he cooks the number out of his own name. But he says it is the number not of a beast but of a man, and adds, "Thereby hangs a tale!" which sounds like contradiction. He informs me that he will talk the matter over with me: but I shall certainly have nothing to say to a gentleman of his number; it is best to keep on the safe side.

In one letter I am informed that not a line should I have had, but for my "sneer at 666," which, therefore, I am well pleased to have given. I am also told that my name means the "garden of death," that place in which the tree of knowledge was plucked, and so you are like your name "dead" to the fact that you are an Israelite, like those in Ezekiel 37 ch." Some hints are given that I shall not fare well in the next world, which any one who reads the chapter in Ezekiel will see is quite against his comparison. The reader must not imagine that my prognosticator means *Morgan* to be a corruption of *Mortjardin*; he proves his point by Hebrew: but any philologist would tell him the true derivation of the name, and how *Glamorgan* came to get it. It will be of much comfort to those young men who have not got through to know that the tree of knowledge itself was once in the same case. And so good bye to 666 for the present, and the assumption that the enigma is to be solved by the united numeral forces of the letters of a word.

It is worthy of note that, as soon as my Budget commenced, two guardian spirits started up, fellow men as to the flesh, both totally unknown to me: they have stuck to me from first to last. James Smith, Esq., finally *Nauticus*, watches over my character in this world, and would fain preserve me from ignorance, folly, and dishonesty, by inclosing me in a magic circle of $3\frac{1}{2}$ diameters in circumference. The round man in the three-cornered hole, finally William Thorn, M.D., takes charge of my future destiny, and tries to bring me to the truth by unfolding a score of meanings—all right—of 666. He hints that I, and my wife, are servants of Satan: at least he desires us both to remember that we cannot serve God and Satan; and he can hardly mean that we are serving the first, and that he would have us serve the second. As becomes an interpreter of the Apocalypse, he uses seven different seals; but not more than one to one letter. If his seals be all signet-rings, he must be what Aristophanes calls a sphragidonychagocometical fellow. But—and many thanks to him for the same—though an M.D., he has not sent me a single vial. And so much for my tree of secular knowledge and my tree of spiritual life: I dismiss them with thanks from myself and thanks from my reader. The dual of the Pythagorean system was Isis and Diana; of the Jewish law, Moses and Aaron; of the City of London, Gog and Magog; of the Paradoxiad, James Smith, Esq., and William Thorn, M.D.

A. DE MORGAN.

ORDER-HUNTERS.

Paris, July, 1865.

M. Alberic Second's *Chronique* on theatrical orders will teach those unhappy folk among our countrymen who have the power of granting gratuitous admissions to places of amusement that their sufferings are not peculiar to their native country. In quest of an order what will not a man do? Has he once tasted blood!—he is not to be trusted for a moment. Generous and amiable in all other relations of life, he knows no mercy when he sets out to beat up for gratuitous admissions. He will reach your house before you are out of bed. He will waylay you as you are entering your study. He will take you by the button-hole while you are

caring for your luggage at a railway-station. Your card will do, he tells you, with just a date upon it. Promise him, and, amid the many duties of your arduous life, forget your promise! It is quite true that you should not forget; that a promise should be held sacred, &c. He will not excuse you; his wife will never forgive you; his children (who are not all ready, washed, and curled, and combed) will curse you. You are the fiend in human shape who prevented them from going to the play. *Paterfamilias* might have paid, and he would have paid, and cheerfully, had he not tasted blood. But now! he, who can never lavish money enough on the dresses and toys of his little ones, and whose wife has only to hint for money, will not expend a groat, will not buy that which he can hunt down. Actors, I am told, are not easily managed. It is reported that they are occasionally conceited, and that they have been known to quarrel over a lean part, or to sacrifice Art to self; but they are love-birds, they are cooing doves, when compared with order-hunters. These are irrepressible, omnipresent, insatiable. They tell you that you are so good-natured; that you are all-powerful; that you or your journal is admitted at all times; that the suspension of the free list does not apply to you. If you cannot manage for the Opera, will you oblige them for the Polytechnic Institution?

So, in Paris, M. Alberic Second publishes five model letters written by order-hunters. One suggests that there must be plentiful room—in the dog days. Another knows M. Second is "*l'Obligeance même*." M. Second is at least a skilful *chroniqueur*, and whether obliging or disobliging, is amusing. The five letters recall to him a suggestion M. Louis Lurine made to him and other writers, when M. Lurine was director of the *Varietés*. "Make a comedy of one of these order-hunters," the manager suggested. "Five years have passed!" M. Second muses, "and still I hear the echo of his voice." Said Lurine, "Theatre orders are an influence, a means, sometimes a power. They have paid debts, calmed the ardour of sheriffs' officers, softened discontents. They are arguments with women; they give introductions to suitors; and they pave the way to marriage. Only theatrical orders will tame a *concierge*. There are order-hunters in Paris who supply all their friends, and some of their enemies, and receive a direct or an indirect benefit in return. I know one or two rascals who have made a brilliant position in the world by theatrical orders. The man who can command orders for the *avant-scène* may take for motto, '*Quo non ascendum!*' Can he command admissions for first nights, he is a personage in the State. Rich people will commit meanness in order to obtain gratuitous admissions to a theatre."

Every theatre has a clerk, whose sole duty it is to issue orders. He must be skilful and know his Paris well. He who was worth the best box on the grand tier to-day may not be worth a back seat in the gallery to-morrow. "There are order-hunters who end by becoming part and parcel of the theatrical establishment. These acquire *rights*. They ask because they have always had; and they receive because they have always received. Theatrical managers wouldn't know how to refuse them. These men are in the stalls on first nights, while men of letters are in the lobby, and have to ask between the acts how the piece is going."

M. Second, the reader will have noticed, looks at both sides of the question. There are poachers for orders as well as hunters. Those look upon an order as meat and drink and shelter. Orders are hares and partridges and pheasants to them. A pit-ticket is a hare; a box order is a brace of partridges; and a private box is two splendid pheasants at the very least. The traffic in orders, or passes, is, however, better organized, or rather more extensively organized, in Paris, I fancy, than it is in London. In Paris, authors take orders in part payment of their dramatic writings. At the door of a Paris theatre we find the hawker of passes at a reduction from the prices marked upon the theatre doors.

Let us hope that the British order-hunter—who can no more be put down, it would seem, than the east wind—turns his "bag" to good account, after the manner of his French brother. This reflection

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may comfort managers and editors who have been run down these many years past. Perhaps two stalls at the Adelphi have made an order-hunter the husband of an heiress; and a private box at the Opera has created, out of another order-hunter, a power in the State. Should this be so, I am quite certain on one point, viz., that neither the husband of the heiress nor the power in the State will ever pay a penny piece to enter either the Adelphi or the Opera, or any other theatre. They have tasted blood!

B. J.

ARCHEOLOGY IN FRANCE.

THE *Maison Carrée* of Nîmes, one of the most celebrated remains of antiquity in France, and which serves at present to contain the local museum, has generally been supposed to have been erected in the second century of the Christian era; but there have always been doubts entertained on the subject. On the frieze of the building was formerly an inscription in bronze letters, of which nothing has been left for very many years but the holes by means of which these letters were fixed to the stone. Some time in the last century, Séguier, the friend and fellow-labourer of Scipio Maffei, published a small brochure, in which he ingeniously traced out the supposed purport of the second line of this lost inscription. On close examination, he found, not only the holes in which the studs which held the letters had been fixed, but also slight differences of colour, both on the face of the frieze and on the ovoe beneath, against which some of the letters had rested on account of want of sufficient space for the inscription. The result of his researches was, that the second line had consisted of two words, PRINCIPIBVS IVVENTVTIS. This point being established, it was argued that the young prince in whose honour the temple was raised could be no other than Caius Caesar and Lucius

Cæsar, sons of Agrippa, grandsons of Augustus on their mother's side, and adopted by that emperor. Three other pairs of princes had been suggested, namely, Marcus Aurelius and Lucius Verus, Caracalla and Geta, and lastly Titus and Domitian; but of all these, only one seems to have borne the title of *Principi juventutis*. In the year one after Christ, Caius Cæsar was consul, and his brother consul elect for the year four; but the latter died before he succeeded to office. A further examination of the frieze has since been made in order to complete the work of Séguier, and M. Léon Renier, of the college of France, is of opinion that the inscription was originally as follows:—C' CAESARI AVGSTI F' COS' L' CAESARI AVGVS TITI F' COS' DESIGNATO PRINCIPIBVS IVVENTVTIS.

If this reading be correct, the *Maison Carrée* was erected in honour of the two adopted sons of the Emperor Augustus. It is assumed that it was probably consecrated in the year four, that of the death of the younger prince; but there is nothing in the inscription to bear out this supposition. On the contrary, the words would, perhaps, rather lead to the belief that it was erected and dedicated before the death of Lucius, for there is nothing to indicate that the temple was in *memoriam*; and, if it were, then the date of its erection would most probably have to be referred to a later period; that is, till after the death of the elder prince, Caius Cæsar, which, however, happened in a very few years. The presumption seems certainly in favour of the *Maison Carrée* having been built during the very early portion of the first century of our era.

The Roman tomb at St.-Rémy has also been the subject of archeological inquiry. Dr. Ritschl, professor in the University of Bonn, has recently published an account of his examination and deductions respecting this ancient work, and believes that he has succeeded in fixing the date of its erection within a period of about twenty years. He confirms the views of Egger and Léon Renier with respect to the supposed archaic character of the inscription on the tomb:—SEX. L. M. IVLIEL. C. F. PARENTIBVS, SVEIS. He affirms that the termination of the plural of the second declension in the word IVLIEL, for *Juli*, is never met with after the end of the reign of Augustus, and that, moreover, SVEIS, for *suis*, is very uncommon at a later period; he, therefore, construes the meaning of the inscription to be that Sextus, Lucius and Marcus, three sons of Caius Julius,

raised the monument to the memory of their parents. St.-Rémy, where, besides this tomb, there are the remains of a triumphal arch, supposed to be of the same period, is the ancient *Glarum* mentioned by Pomponius Mela and Pliny, and also in the *Notitia Dignitatum Imperii Romani*.

A new society, entitled *Société Parisienne d'Archéologie et d'Histoire*, has just been founded in Paris, for the special study of the history and antiquities of the territories formerly occupied by the Parisii, which coincided pretty nearly with the two modern departments of the Seine and the Seine-et-Oise. The inauguration of this new society, at the moment when the foundation of a Gallo-Roman museum in the old Château of St.-Germain is being arranged, is peculiarly well timed.

OUR WEEKLY GOSSIP.

EARLY English manuscripts of plays are, as all the world knows, of the highest degree of rarity. They perished by thousands in the seventeenth century, and very few indeed are now preserved. It is curious that a volume containing no less than fifteen of such relics should have been discovered of late years in a library in Ireland. Amongst them we may mention, 'The Lady Mobs,' 'The Two Noble Ladies and the Converted Conjuror,' 'Love's Changeling's Change,' 'The Launching of the Mary,' 'Edmund Ironside,' 'Dick of Devonshire,' and 'The Fatal Marriage; or, a Second Lucretia,' all plays hitherto unknown. This remarkable volume, by direction of its noble owner, will shortly be sold by public auction.

A Committee of noblemen and gentlemen has been formed for the purpose of erecting a marble statue of Sir Joseph Paxton in the gardens of the Crystal Palace. Mr. Spence, of Rome, has been chosen as the sculptor.

The Swiss telegrams were wrong in making Prof. Tyndal one of the Matterhorn climbers. The survivor is Mr. Whymper. Another mistake was representing Mr. Hudson as travelling tutor of his two unfortunate companions, and therefore imputing to him a terrible responsibility for the sad event. In losing three young lives we have enough to mourn without adding, erroneously, to the great weight of our regrets. The sacrifice of life on the Matterhorn is not our only loss this year. The Rev. Mr. Wilson, Fellow of Trinity, has, in a mysterious manner, lost his life on the Kiffelberg.

A more useful, though not so interesting an Alpine ascent as that of the Matterhorn, has lately been made by M. Martins, Professor of Natural History at Montpellier. In a scientific ascent of Mont Blanc, M. Martins collected no less than 82 species of plants, near the Grands Mulets, 24 of which were phanerogams, 26 mosses, 2 hepaticæ, and 30 lichens.

We are sorry to spoil good stories; but, like children's toys, they are made to be spoilt. Paragraphs are going about relating to the excellent man and excellent mathematician of whom we gave an account last week, Benjamin Gompertz. We should not have interfered to point out that he was not the friend of Sir Davies Gilbert, or that he wrote hints on *Prisms*: a *porism*, the geometers know, is a difficult word to define, and it may be as difficult to spell. But we must exclaim against the disclosure that when it was proposed to elect Dr. Hutton a Fellow of the Royal Society he said, "No! no! Mr. Gompertz has a prior claim." We object, first, that until very lately it was impossible for any person to stand in the way of another; there was no limit to the number who could be elected on any one evening. Accordingly, "the good and learned man"—and so far the story is true enough—would not have kept the other one out. But our chief objection is that when, in 1819, Mr. Gompertz was elected F.R.S., Dr. Hutton had worn the letters *forty-five years!* He was elected in 1774,—about four years before Mr. Gompertz was born,—and the famous dissensions about his holding the Foreign Secretaryship, in which, as all the world knows, Sir Joseph Banks was anything but the opposite of imperious, and Dr. Horsey not altogether non-pompous, took place when Mr. Gompertz was six years old. We

are told that we forgot to state that Mr. Gompertz was a Jew. He was so; but what with the Jews having gained the right to sit in Parliament, and the confusion among Christians, &c., the distinction is obsolete: all that survives of it is just this, that the per-cent which upholds the literal accuracy of the historical facts in the Pentateuch is rather smaller among Jews than among Christians.

When the Rev. Dr. Mortimer had finished reading aloud the Latin inscription he had composed for the foundation-stone of the new bridge at Blackfriars, his emphatic enunciation of the word "Translation!" before he read the English version, caused considerable merriment. The laugh, however, was not an ill-natured one. It was partly raised by the fact of the reverend Doctor, in reciting the Latin version, having given the dates thus:—"Anno Domini, one thousand eight hundred and sixty-five. Die Mensis Julii the twentieth." Never was Latin inscription so read before; and the listeners laughed at the idea of the above portion of it being translated. The effect of the mingled Latin and English was like a harsh discord in music, to say nothing of the pedantic tone given to a civic ceremony, the grotesque uncouthness of which has supplied laughter for a week to the West-End clubs.

Our last number showed that three centuries ago there were "players who played alone." The newest of the monologists is Mr. M'Cabe, who gave a taste of his quality to a specially-invited audience, at St. James's Hall, on Monday afternoon. The only part of the performance that calls for censure was on the side of the audience, some of whom applauded without the slightest reference to merit, but vociferously, indiscreetly and injudiciously, the weak points quite as loudly as those which justly challenged the warmest approval. This was to be regretted, for Mr. M'Cabe is a genuine artist; he sings well, plays well, has rare ventriloquial powers, and acts with ease and spirit. In his personification of characters, he identified himself with each, was remarkably rapid in his changes of costume, and manifested a very considerable amount of humour, including low humour, without a particle of vulgarity. The performance is intended to be supplementary to that of the "Wizard," Mr. Anderson, and it merits public patronage for its especial excellence in the points we have named.

Dr. Husenbeth replies to a query, but only suggests an answer:—

"Accept my thanks for the insertion of my former letter. It only remains for me to answer the question, 'Why have the Irish priests begun to object against Mary as a name for girls?' I should like some evidence of such being the fact, which I am inclined to doubt. It may be the case with some few, but in not at all likely to prevail extensively. I have no doubt, however, that those who object to give the name of Mary in baptism do so out of great reverence for a name so much more holy than that of any other saint, lest it should be treated irreverently, or borne by those unworthy of the honour. And this would be done without the slightest intention of placing the Blessed Virgin on a level with her Divine Son, which would be no less than blasphemy. It is well to remember that this practice is not, after all, without precedent. In some northern countries, and particularly in Poland, no one was allowed to be called Mary. So far even was this carried, that when Ladislas the Fourth was about to marry Mary Louisa of Nevers, he would have it inserted in the marriage settlement, that she should drop the name of Mary, which would be objectionable to the people of Poland. 'Dovendo Ladislas IV., prendere per moglie la figliuola del duca di Nivers, chiamata Maria Aloisa, messe questa special condizione che la reina, per riverenza della Vergine, si chiamasse nell'avvenire solamente Aloisa.' (P. Paolo Segneri, t. vii, p. 571.) This practice of the Poles arose from great reverence for the Blessed Virgin; but they, with every Catholic, would have rejected with horror the idea of placing her on a level with the Deity. Yours, &c.,

"T. C. HUSENBETH, D.D."

A commission has been issued to various "right trusty and well-beloved councillors," including the "Chancellor for the time being," and others, to be Commissioners with regard to the site, cost, appropriation, and alteration of the intended Courts of Justice. The Lord Chancellor to appoint any three of the officers of his court to be a Commissioner for the same, likewise the Judges of the other courts concerned to appoint one, and the Chancellor of the Exchequer two persons. The First Commissioner of Public Works to appoint one, on behalf of the Office of Works, the Inns of Court one respectively, and the "Society of Attorneys, Solicitors, Proctors, and others," to appoint two Commissioners, for the same purpose. Mr. E. W. Field to be secretary.

The second attempt to establish electric communication between Europe and America began inauspiciously. The Great Eastern was scarcely out of port before a fault was observed; not a perfect stoppage of the electric current, but a weakening of the shock and flow. The origin of this fault is said to have been found, and the cause of it removed. Unhappily, we have only the Company's word for it: as they have taken the very extraordinary precaution of excluding all independent reporters from the Great Eastern.

We print as we receive the following notes:—

"Stoke, Devon, July 22, 1865.

"Permit me to point out a slight error in your notice of my little work on Saturn. The results presented in Table XI. and discussed in four (only, out of 250) pages of 'Saturn,' have been obtained by exact mathematical inquiry, applied to the problem which Dr. Lardner did little more than state. They are not such as Lardner was led to expect, but are altogether indisputable. Singularly enough, two months before the publication of 'Saturn,' and unknown to me, Mr. Freeman, M.A., Fellow of St. John's College, Cambridge, had solved the problem in question, and constructed two admirable problems founded upon it. These appear in the Astronomical Problem-Paper, set the third year Johnian Mathematicians, on May 31st.—I am, &c.,

"RICHARD A. PROCTOR."

One having authority in matters of church architecture (signing F.S.A.) writes:—"I wish to draw your attention to the restoration of Chichester Steeple. Up to the present time the tower has been most conscientiously rebuilt, and presents an appearance of great grandeur and beauty, which it is proposed, from a too rigorous conservatism, to destroy, by the insertion of louvre-boards, which Mr. Ruskin long since condemned, into the windows, and of a stone vaulting above the heads of the great arches of the crossing. Now, as you well know of course, Chichester possesses a detached bell-tower; and the central tower of the cathedral forms a lantern; and therefore to shut off that story would be alike needless, contrary to good taste and judgment, and an irreparable injury to the interior effect. What then is to be recommended in lieu of a stone vault? Arcading is now out of the question, in the completed state of the tower. The answer is obvious. Fill the windows with stained glass; line the walls with plaster and cover them with frescoes; and close in the top of the tower with a domed vault of various stones making a polychrome of stone, as at Worcester, and, if you please, heightening the effect with gilding and colour. The result would be magnificent. Not a stone for the vault is yet cut. The eminent architect employed would, I am quite sure, listen to the voice of archaeologists, and the executive Committee would be influenced by Mr. Scott. But there is no time for delay in expressing opinion on the part of the public. Will you, Sir, speak first, in the interests of Art?"

The twenty-sixth annual Report of the Registrar-General of births, deaths, and marriages in England has been issued. From this we learn that 347,000 persons married, 727,417 children were born, and 473,837 persons died during the past year. Thus the names of 1,548,274 persons were added during the year to the registrar's list, and indexed in the office, the greatest number ever recorded in one year, and raising the total number to nearly thirty-four millions since the commence-

ment of registration in 1837. The natural increase of population, by excess of births over deaths was 253,580, or nearly 700 daily. In the middle of 1863 the population of England and Wales probably exceeded twenty millions and a half. The number of emigrants who left the ports where Government agents are stationed, during the year, was 223,758, of whom 67,926 were of English origin, 18,709 of Scotch, 127,920 of Irish, and 9,203 were foreigners. Of the emigrants, 146,813 went to the United States, 18,083 to the North American colonies, 53,054 to the Australian colonies, and 5,808 to other places. With regard to marriages, the Registrar-General informs us that the cotton famine of 1861 and 1862 was reflected at once in the registers, and that the rate, which in 1860 was as high as 1,710 persons married to every 100 persons living, fell to 1,628 in 1861, and further to 1,614 in 1862. In 1863 the crisis had passed, the good harvest encouraged marriages, and the proportion to every 100 persons living rose to 1,688, while the average of the last twenty years was 1,640. Of 173,510 marriages, the numbers solemnized according to the rites of the Established Church were 136,743, of which 19 were by special licence, 19,298 by licence, 109,572 by banns, 4,312 by superintendent registrar's certificate, 3,542 were not classified.—The following throws a curious light on the condition of some classes of the people. 36,767 of the marriages were not performed according to the rites of the Established Church ; 8,095 were among Roman Catholics, 14,714 among members of various Christian denominations, 51 among Quakers, and 318 among Jews, 13,589 were performed at superintendents' offices. The marriages among Quakers show an almost yearly decline, while those amongst Jews exhibit an increase.

The new wrought-iron bridge over the Thames at Hampton Court is nearly ready for use. It consists of five arches, of elliptical form, supported by eight octangular cylinders of cast iron. The roadway is composed of wrought-iron girders and boiler-plates; the abutments of red brick and white stone, designed in a style to be in keeping with the neighbouring Palace; the parapets are very high, and add much to the ungainly, lean effect of the structure. This may be a cheap work, but it is decidedly a poor-looking and inartistic one. Our designers in iron, especially when they give their attention to bridge-building, are very unfortunate. As a rule they work in the spirit of confectioners'模ellers, and display less feeling for Art than that which guides the manufacturer of French clock-cases.

Since the discovery of the famous jaw-bone at Quimper, fossil wonders are become matters of every-day occurrence in France; but it is not often that we fall upon anything so startling as the discovery of "a fossil man, four metres high," as announced in the *Abbe du Bugay*, found, "with his head downwards and his feet in the air," in an alluvial deposit between Veyziat and Oyonnax, in the department of the Ain. The discovery is said to have been made by a man who was digging sand, and to have been verified by the *curés* of the two above-mentioned places; moreover, the Doctor Panisset is said to have pronounced the bones to be those of a human being, but modestly leaving paleontologists to decide on their fossilization. The Bishop of Belley and M. de La Saussie, rector of the Academy of Lyons, and a distinguished geologist, are said to have taken up the matter with great interest, and it is expected that a report will shortly be made to the Paris Academy on the subject. Should the fossil man turn out to be a mere vulgar giant, still the remains of a skeleton more than thirteen feet high are worth having.

The execution of the great Paris Exhibition building for the International Exhibition of 1867 has been, after long deliberation, confided to M. Krantz, engineer-in-chief of bridges and roads.

On the 17th instant, a German author, living at Stuttgart, Dr. Dulk, swam from Romanshorne to Friedrichshafen, a distance of about twelve miles, in six hours and a half. A little boat followed the brave swimmer, but had not once occasion to take him in; only a little wine and bread was handed out to him, which he took while

treading the water. Thus the Lake of Constance, the Suabian Sea, has found its Lord Byron.

A Correspondent of the *Augsburg Allgemeine Gazette* writes:—"In the library of the convent of Grottaferrata, of the Basilidians, in the Albanian Mountains, a very remarkable Biblical document was found recently, one which belongs to the oldest of this literature. P. Carlo Vercellone, the editor of the great Bible-work of Mai, from the Cod. Vat. 1209, writes, 'I have seen the Latin-Greek Bible codex of Grottaferrata. The first Greek writing appears to be from the fifth or sixth century; I say the Greek, but the Latin fragments also on the margin I do not hold to be much later. The codex contains almost the whole of Isaiah and a part of the minor Prophets; it seems to me to be of high value (*di molto valore*), therefore I persuaded the good monks to make it public. I know they have finished copying it, and I hope it will be in the press anon. The codex is a palimpsest."

Will Close this day, Saturday, July 29th.

SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-FIRST ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admittance, 1s. ; Catalogue, 6d. G. A. FRIPP, Secretary.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN DAILY, from Ten till Six.—Admission, 1s.: Catalogue, 6d.

is OPEN DAILY, from Ten till

FRENCH GALLERY, 190, Pall Mall.—THE TWELFTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, to which has been added, Rosa Bonheur's New Picture of 'A Family of Deer crossing the Summit of the Long Rock' (Forest of Fontainebleau), is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange, Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Hen- drickson, Bierstadt, Fred. A. E. Church, A. B. Durand, A. B. Robinson, R. A. Poole, R. A. Goodall, R. A. Cooke, R. A. Cope, R. A. Creswick, R. A. Pickersgill, R. A. Leighton, A. R. Calderon — A. R. — Sant, A. R. A. — Ansdell, A. R. A. — Frost, A. R. A. — P. Nasmyth — Linnell, sen. — Le Jeune, A. R. A. — Dobson, A. R. A. — Cooper, A. R. A. — Gale — Gallait — Gérôme — Verboeckhoven — Duverger — Auguste Bonheur, &c. — Admission on presentation of address card.

ROYAL POLYTECHNIC.—The Marvellous Birds—Mdle. Van der Meersch, from Paris, alternate Mornings and Evenings, at half-past 3 and half-past 8, commencing August 1st, at 8½—Wonderful "Proteus" and Professor Pepper, with Burton's Mecca and Medina, at 2 and 7½—George Buckland's Musical Entertainment, at 4 and 9—King's Lectures—Railway Models.—Admission, One Shilling. Open 12 to 5, and 7 to 10.

SCIENCE

The Restoration of Health; or, the Application of the Laws of Hygiene to the Recovery of Health: forming a Manual for the Invalid, and a Guide to the Sick-room. By William Strange, M.D. (Longman & Co.)

Dr. William Strange, translator of M. Brochard's little work on 'Sea-Bathing and Sea-Air,' especially addresses the present treatise to invalids, but he also "hopes that junior practitioners will find the work useful to them, especially the third part, as forming a manual of practical hygiene, from which some assistance may be rendered to their patients in the management of their convalescence." Either junior practitioners must be scandalously incapable of discharging the functions of their profession, or Dr. Strange does them signal injustice, when he recommends them to study pages which scarcely contain three facts bearing on the treatment of disease that are not familiar to every efficient nurse. Abounding in words, but uniformly deficient in those simple rules which should be the chief features of a popular manual on matters pertaining to medicine, the book is a curious specimen of elaborate verbiage. Divided and subdivided into parts, chapters, and sections, it wears an imposing appearance of scientific method, and is not devoid of occasional indications of industry in the labour of compilation; but, on examination, the arrangement is found to be faulty, and the workmanship careless. For instance, in Part ii., Chap. vi., Section ii., Subsection ii., the author, having stated that the ordinary hot bath is so dangerous a remedy that no one beneath the medical status of a legally-qualified

practitioner should presume to prescribe or administer it, goes on to say, "It is a remedial agent of great power, for good or for evil; and as this work is written as much for the guidance of the non-medical as the medical reader, I shall not admit the subject of hot bathing, either in water or in air (as the Turkish bath), within the domain of sick-room hygiene. Some observations upon it, however, fall under the head of 'Bathing' in the *third* part of the work." Curious to see what more the Doctor had to say about this "remedial agent of great power," we turned, in search of knowledge, to Part iii., Section iii., entitled, "Sponging and Bathing," when at the opening of the section we read, "I have already entered at such length into the description and advantages of daily sponging of the surface in all kinds of sickness, when detailing the operations of the sick-room, that I shall restrict myself in this section to the use of cold water for sponging and bathing by the advanced convalescent, or habitual invalid, so as to obtain from them other advantages than the mere cleansing of the skin, and the excitation of its peculiar functions." The Doctor keeps his word this time, and confines his remarks to cold-water bathing throughout the section in which he promised to treat of the hot bath. In Part ii., Chap. vii., section "Death," Dr. Strange instructs junior practitioners on the proper method of letting their patients die, when disease has fairly baffled art, and he thus concludes his observations on this delicate branch of medical practice:—"In a few minutes after the last breath has been drawn, place the limbs decently by the side of the trunk in a straight line; then press down the eyelids over the eyes, and leave the attendant angel to receive the struggling soul from the severed chains of its earthly tabernacle!" A pathetic but not altogether satisfactory passage! Does Dr. Strange really mean to say that the lower, as well as the upper, limbs should be placed decently by the side of the trunk of the dead body? His words would imply that this is his opinion; but as the legs could not be so placed without being severed from the body, we are unwilling to put that interpretation on his words. Doubtless Dr. Strange is right in saying that the medical practitioner should not attempt to retain the struggling soul, when the last breath has been drawn for some minutes; but the advice scarcely seems to be needed, for it is not credible that any member of the College of Surgeons will attempt to stay the movements of the "attendant angel" in such a case. Moreover, is Dr. Strange sure that the soul struggles when the body has ceased to breathe? Whilst excess of caution makes Dr. Strange maintain that so violent a remedy as a hot bath should not be exhibited, save under medical direction, the boldness of his practice in other matters occasionally fills us with surprise, if not with alarm. Here is a prescription, in which he encourages mothers to administer to children of tender years a powerful narcotic in far too liberal doses: "For a feverish cold, and at the commencement of eruptive fevers, measles, scarlatina, &c., take of nitrate of potash (saltpetre) 10 grains, paregoric 1 drachm, ipecacuanha, in powder, 1 grain, camphor water 1 ounce; mix; take at bedtime, with a basin of hot wine-whey, and solicit perspiration by means of warmth. May be safely repeated every three hours or four hours, until the arrival of medical aid. Half the dose for a child under ten." Differing from Dr. Strange, we are of opinion that half-a-drachm of paregoric every three hours, i. e. half-an-ounce in the course of four-and-twenty hours, cannot be administered to delicate children under ten years of age without risk of undesirable consequences.

A New and Complete Treatise of the Art of Tanning, Currying, and Leather-Dressing, &c. By Prof. H. Dussaute, Chemist. (Philadelphia, Baird; London, Low & Co.)

TRULY "there is nothing like leather." Here we have a book of upwards of 700 pages, dealing with all the arts and mysteries by which the skins of animals are converted into leather—for use or ornament. The author evidently considers the process of *tanning* as the most important chemical problem presented for solution by the practical arts; and he seriously asks the "Leather Associations" of the United States whether they "might not advantageously employ educated chemists to unlock for them the secrets of nature,"—meaning by those "secrets" the tanning of hides. Prof. Dussaute estimates the value of leather highly, as the following passage will prove:—"Leather is employed for many useful and ornamental purposes, and numerous are its applications to various branches of industry. Besides its extensive use for covering for the head and feet, wearing apparel, saddles, harness, &c., it is largely employed for the embellishment of objects of taste and ornament. Independently of the direct importance of the leather-trade, it exerts a very decided incidental influence in developing the resources of a country, by giving value to certain materials used in, and resulting from, the manufacture. Besides the immense quantity of bark which it consumes, it furnishes the raw material which gives employment to thousands of artisans. Even the waste materials of slaughter houses, tanneries, and currier's shops, have important applications; the horns serving for the manufacture of combs, buttons, and umbrella furniture, the hairs for plasterers' use, the spent lime for the farmer, the skin clippings for the glue boiler," &c. We may smile at the enthusiasm of our author, but when we find from 'The Shoe and Leather Reporter' that the United States consumed in 1863 2,634,892 hides, imported, and that the aggregate value of the leather produced in 1860 was 63,090,751 dollars, we cannot but see that this trade is of real importance.

M. Dussaute enters fully into the history of tanning. We learn that the Chinese were taught to prepare the skins of animals, and to remove the hairs with wooden rulers, by Schin-fang, their ruler, in a very remote antiquity. We are told, on the authority of Pliny, that Tychius of Boeotia was the inventor of tanning; that "Persian and Babylonian leather has been celebrated time out of mind"; that Ezekiel mentions fine red leather, "probably our splendid morocco"; and that, according to the testimony of Herodotus, the ancient Ionians wrote their annals upon sheepskin, and the ancient Libyans wore leather clothing; that "the Ichthiophagists, on the banks of the Araxes, dressed themselves in sealskins, and in the time of Alexander, the wild inhabitants of Gedrosia used the hides of animals for clothing, and covered their dwellings with leather." "The splendid half-boots of Agamemnon," as described by Homer, and the comfortable "leather shoes, lined with fur," commanded by Hesiod, are specially talked of. Thus our author, in his desultory way, impresses on us the importance of his subject. He tells us St. Crispin stole leather to make shoes for the poor, hence the proverb, "We must not steal leather to give away shoes in God's name"; and we learn that "To draw from the leather" was ancient slang for unsheathing the sword, and in low Saxon for undressing.

The author of this work—or, as he calls himself, with much modesty, the editor—has collected descriptions of every process of pre-

paring skins, and of dressing leather, known in any civilized part of the world. He has rummaged all the scientific journals of Europe and America, and taken everything relating to leather from them. He has appropriated all that was worth taking from René, De Fontenelle, Malepeyre, and every one who has published books on tanning, or on the manufacture of leather; and he has given very fully the results of his own experience and observation; consequently, he has produced a book of great value to the leather-manufacturer,—which wants method in its arrangement, but which contains all the matter that it is necessary the tanner or the currier should be acquainted with. It is curious, after this large expenditure of labour in the production of a work which professes to give—and does give—the results of the very varied experiments which have been made by European and American chemists, to find the author complaining "that so little has been done by science for the improvement of the art of tanning"; and to read his appeal to the tanners, to the chemists, and to the "American mind," that their efforts should be united "to produce leather in less time and at less cost than heretofore."

FINE ARTS

Life of Beato Angelico da Fiesole, of the Order of Friar-Preachers. Translated by a Member of the same Order, from the French of E. Cartier. (Philip.)

THANKS to the enlightened knowledge of some of the leaders of public opinion in matters of Art, Fra Angelico's name is almost a household word in this country, where he was hardly ever heard of a century since, and so little thought of that even a man like Reynolds, going to Italy for purposes of study in his profession, could stay in Florence for a certain time, note down what he thought he saw of great masters' works in painting, and yet say not a syllable about those produced by him of Fiesole, in the Convent of St. Mark, now considered to be near the very summit of spiritual design. This was in 1752; long since that time the ignorance, and a great deal of the tyranny which accompanies it, lasted in this country. Popularly speaking, *Il Beato* was not known among us until Mrs. Jameson wrote certain sketches of early Italian Art for the *Penny Magazine*; this was about twenty years since. Now the National Gallery eagerly acquires the treasures of the master's inspiration, and if we announced the display of a new picture by him in Trafalgar Square, the number of visitors would be doubled for a week. The publication of a good translation from M. Cartier's biography of this great artist is not inopportune, although it is not the best thing of the sort that might have been done.

The book before us is rather—nay, decidedly—rhapsodical in style; the production of an enthusiastic Frenchman, with regard to a subject about which it is excusable that he should feel warmly. A reflexion of the mind of Fra Angelico presents the Order of St. Dominic in that light which its members would always choose for exhibiting the ideal aims of the association. Other lights, some of them strangely coloured withal, have been turned on the general subject; it must be admitted, nevertheless, that in the biography to be drawn of this Florentine artist there is the best picture that can be shown of harmless life, gloriously employed, by a holy and humble man, about whom circumstances seemed to arrange themselves to be a perfect background and in supreme accord to all he did. When we know more of the inner

history of Italian Art and artists,—our knowledge of them increases very remarkably,—probably one of the most curious subjects that can be taken up by students of mankind will be furnished by the contrasted lives of the Frate in question and Raphael. They were alike in more ways than the surfaces of their histories present. In many ways Raphael inherited Fra Angelico; the purest part of that inheritance he wasted.

Readers to whom the biography now presented is new, and those rapidly-increasing numbers who hold opinions in common with M. Cartier on the true value of what is called the Renaissance of Art, will obtain from the following paragraph the aptest idea we can present of the vein of thought in criticism which is followed out in this book:—

After having painted his great poems in the Vatican, Raphael went, unhappily, to inaugurate in the Farnesina the period of the Renaissance. This era has been thus called because it saw the rebirth, in the social state, of that Art which reason had impoverished, and the Gospel of Christ solemnly condemned. Incapable by itself of reaching a public life, Pagan Art watched the material progress of Christian Art, availed itself of everything that might serve it in seducing the senses, and, in short, made itself a party among those naturalistic painters, who sought the beauty of the creature rather than that of the Creator. In the name of the external perfection that established relations between the Greece of Pericles and the Italy of Leo the Tenth, Pagan Art reclaimed its empire; and genius, deceived by their false titles, fell into an ungrateful apostasy. The progress which Art owed to Christianity ceased all at once, and the fall was as rapid as lightning punishing a blasphemy.

The outcome was, as might be expected, cankered at last into the ineffable silliness of the Louis-Quinze fashions, wherein Art ceased to be intellectual, much less coherent. Were we now about to engage in an argument on the subject, we should divide from M. Cartier with regard to the influence of what he calls "realism," as necessarily materialistic, and therefore degrading. It was, we believe, the spirit that moved the artists which made the sculptures of Phidias, though supreme in execution, noble, and gave such intensity to the designs of Nicola Pisano, Orcagna and Fra Angelico, which cannot be called perfect in execution. To our ideas no obstacle exists against combining, with the most literal truth to nature, even in some of her lowest presentations, the most exalted thought, the most profound faith, or perfect humility. It is not execution, bad or good, materialistic, realistic, eclectic, "spiritual," or what not, that makes Art of itself; the directing mind does that. We must beware of the asceticism to which the teaching of writers such as M. Cartier would lead Art. It must not be forgotten that, providentially, Art has an appeal in these days, which is beyond that ancient one of the cloister or the Church, doubtless intended to reach where other means might fail. To say that "without religion Art is only a frivolous pastime, and a social danger," as M. Cartier does, is mere fanaticism, and what may be called a teetotaller's argument. The text here leads us to accept the word "religion" in the popular sense, and applied to that which is connected directly and solely with the worship of God. M. Cartier writes like an enthusiast, and sets extremes together.

A writer less rhapsodical than our author would be expected to give many dates as landmarks in his biography; so much are these wanted here, that we cannot find a date of the entry of Fra Angelico to the convent, nor learn how old he was at that period,—interesting points enough, but not here discoverable; the

chronicle of St. Domenico at Fiesole, quoted by Messrs. Crowe and Cavalcaselle, says it was in 1407, when "Brother Joannes Petri de Mugello, of Vischio, accepted the habit of a clerk, . . . and in the following year professed." Altogether this book is not severe enough, either in matter or treatment; too windy, passionate, discursive, and too narrow in all its utterances to be complete, either as a work of literary art or as a loyal biography of an artist for whom the profoundest veneration is expressed. This feeling has not been powerful enough to enable the author to avoid a sensational style, and give himself wholly to his admirable theme. It is worth while here to say that poor Fra Benedetto, brother to Angelico, is credited with all the questionable pictures formerly attributed to the latter, and becomes dim in the glory which is cast about the younger brother, as Marchese calls him, in opposition to Vasari. It is curious to observe that the author says, in support of Vasari's statement, that had Benedetto entered the convent after Giovanni, the register of his profession would have followed that of his brother. 'The History of Italian Art,' by the authors just named, states that this register does really so occur. The inference is in favour of Marchese's opinions. The testimony of Vasari is not worth much on this point.

DRAWINGS AT THE CRYSTAL PALACE.

SOME water-colour drawings by good English artists have been lent to the Crystal Palace Company by Messrs. Leaf, Quilter, Fuller, and others, and are now exhibited in the Gallery at Sydenham, and call for special remark. Among the most interesting are the following: No. 42, *Dioctrian's Palace, Rome*, by Mr. C. Werner, although painterly and rather brassy in colour, is effective; the terrace view with the arcade.—No. 114, *Djedj Baba, Persian Dervish*, by Mr. W. Phillips, a seated oriental, is one of the most astonishingly ill-drawn figures it has been our fortune to see; the head cannot belong to the body, or rather to the heap of clothes which appears in its place. No. 118, by the same, *Evening on the Banks of the Nile*, a female water-bearer, shows a figure which, but for the disproportion between its arms and legs, would have the grace of nature. Both these studies exhibit some feeling for colour of a crude and commonplace sort. The head of a boy (112), by the same, is the least unsatisfactory of the artist's many contributions to this Gallery.—Mr. W. Bennett's *Loch Clan* (45), although painterly and artificial in appearance, shows the promise of his later works.—De Wint's *At Lincoln* (74), the gently-swellings sides of the valley, the slow river, and lines of dark trees, is a fine and characteristic work.

David Cox's *Horse Fair at Birmingham* (57) is a capital drawing, showing one of the innumerable fields for the exercise of the great artist's genius: a very fine and original work. *A View in Wales* (99), by the same, although a little forced in colour, is grand; a rude valley, the blue sun-shadow of a cloud passing along its sides. *Hay-field* (54), by the same, is a pretty little drawing of flat meadows; a gigantic wain of hay stands in the mid-distance; the whole very sweet and tender in grey tones; the sky worthy to be sketched by David Cox, so lovely are its gradations, so pearly in tints is it. *Fort Rouge, Calais* (52), is a perfect picture of the sea turbulently rolling in shallows. Cox was one of the few men who could really paint the sea, and who abstained from giving it an expression other than that which belongs to it; consequently, although his studies sometimes look prosaic at first sight, it is wonderful how they are exalted in poetic and even pathetic force by due observation. It is useless for any man to look at the sea as painted by this artist, without full reliance upon him, or a thorough acquaintance with nature,—which, in fact, comes to the same thing so far as the spectator is concerned. The collection of David Cox's works that appeared at the German Gallery, a few years since, testified at once to the

extraordinary power of the man, and the want of perception thereof by the public, who, ignorant and impatient of that which does not storm their sympathies or corporal senses, looked with a calmness that was exasperating to critics upon jewels of Art and worlds of thought and knowledge. This was the more painful to the better taught, because, although he produced myriads of drawings, no artist was less a mannerist than David Cox. They will attest this who remember the wind-swept shore of 'Rhyl,' at the gathering in question, or the cloud-shadowed valleys, the busy city streets, the sunny harbours, sea, desolate gull-haunted sands, enormous heaths, that were overborne by thunder-clouds vast at the horizon, or those lonely corners of common-land where a few stark trees were shuddering in air-torrents so powerful that all seemed sure to vanish in their strain. Let us not forget the quaint old houses, nor the silent wastes, and their still pools, at sunrise, noon or night, where giant flags were still in motionless air, whipped the water with a breeze, or were vexed by gusts that came passionately, being bound for the pallid, brassy gap in the sky which extended along the edge of the earth as far as we could see.

It seems to us that, apart from other qualities, David Cox was infinitely the most credible artist of the English landscape school. The effect of his works depends greatly, of course, upon what the spectator has in him. He was more masculine than Girtin (besides having a much higher flight), and less capable of sentimentality than Turner.

Another "wronged old master" of the English school appears here in John Varley,—teacher of Mulready, William Hunt, Fielding, and many more,—with his *London from Greenwich* (40). Not to be for a moment compared with the works of Turner, Cox, Girtin, or others, there is a placidity, with a tenderness, about Varley's productions which have gone out of fashion, but are highly to be prized. This is one of his grey examples—very grey in colour and solid in tone, and with a beautiful, but rather artificial sky.—Mr. Andrews's *Honfleur* (94), although rather too obviously displaying dexterity, and therefore unfeeling in execution, so that it approaches the flatness of Harding, Branwhite, and the rest, is a creditable drawing of a subject that deserved better treatment.—De Wint's *Still Life* (75), a basket, jar, &c., in colour and handling nearly comes up to William Hunt's management of such subjects in his best time.—Hunt's own *Aldenham Churchyard* (84) is an early drawing of his middle period, grey, yet full of warmth, and sunny; sword, old hillocky graves, a wall, a tree, and tombstones that are falling away.—Robson's *Ely Cathedral* (27) is fine; the minster on the height, its lantern lifted against the sky, the valley filled with shadows; this picture owes its interest rather to the choice of subject and view than to the fidelity to nature, or the tenderness of the painter.—Bonington's *On the French Coast* (48) is most delicate in the artist's display of enjoyment in silvery grey and sunlight; a stretch of sand, old boats, a sharp breeze crisping the surface of the sea. Bright and beautiful all over.—S. Prout's *Indian Ashore* (26) is a well-known drawing, which should be compared with *Ely Cathedral*, by Robson, just named, and with the works of David Cox. Compare, also, *Ely Cathedral*, by Robson, with *Durham* (105), by the same.—Mr. J. F. Lewis's *Caged Doves* (85), an oriental, lady holding a bird on her finger, exhibits the brilliancy, flatness, solidity and tendency to chalkiness—less, probably, of the last than in other cases—which characterize the new R.A.

FINE-ART GOSSIP.

THE French Exhibition will remain open until the end of August.

The youngest national collection of pictures, our own, is making rapid strides. Since the addition of 'The Dead Roland,' by Velasquez, the following works have been placed in the gallery at Trafalgar Square:—The Garvagh Raphael; A Head of Philip IV. of Spain, by Velasquez; a Portrait of a Lawyer, by Moroni; and a Landscape, with Ruins, by Ruydsael.

Mr. Woolner's fine bronze statue of the late

N° 19

John Roe Settlemere the North where it is excellent work sculpture Few scu Woolner shows the not be m who is co of the s laistic, an antique, when the without The great persi and ignor one woul than are clothed at tors. The fiery life Mr. Wo trousers, awake in about the Coal described. Mr. W on the v Castle, A that cur an anc projec dated 18 modern built a c late to a Scoti walls of ventures himself Quair, an Engl his father of harm after he when the Gaunt, morning

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John Robert Godley, commissioned for Canterbury Settlement, New Zealand, is temporarily placed in the North Court of the South Kensington Museum, where its vigorous conception and thoroughly excellent workmanship are fairly seen. That this work perfectly fulfils the conditions proper to sculpture in bronze, is its most worthy feature. Few sculptors have been so successful as Mr. Woolner in treating modern costume; this statue shows that there is nothing in our dress which cannot be managed to advantage by a loyal artist—one who is content to dismiss the conventional notions of the schools, *i.e.* notions which are only scholastic, and willing to do as the sculptors of the antique, mediæval, and true Renaissance periods did when they represented truly what is before them, without seeking to fit their works to unapt canons. The great error of modern carvers is, that they persist in showing contours, as of the nude figures, and ignore the clothing of their subjects. Nothing, one would think, could be more unfit for sculpture than armour, yet how many expressive statues clothed in steel record the genius of their creators. The St. George of Donatello has strenuous, fiery life, and indomitable will in every limb. Mr. Woolner's statue wears coat, waistcoat, and trousers, such as the man wore; he has a wide-awake in his right hand, and a light coat folded about the left arm. The statue has been cast by the Coalbrookdale Company. We have already described this work (*Athen.* No. 1923).

Mr. W. B. Scott is executing a series of pictures on the walls of a staircase in the tower of Penkill Castle, Ayrshire. The oldest part of the walls of that curious place is about five feet thick; it was an ancient peel house of the largest size, having projecting turrets; and, attached to it, a building, dated 1628. In restoring the whole edifice to modern uses, the late proprietor, Mr. Spencer Boyd, built a connecting staircase, externally a machicolated tower, internally a "turnpike stair," to use a Scottish term, which is ten feet in width. On the walls of the last, Mr. Scott is depicting the love adventures of James the First of Scotland, as related by himself in the quaint poem known as "The King's Quair." In 1404 the king was taken prisoner by an English ship while crossing to France, whither his father, feeble and dying, had sent him to be out of harm's way, at the age of twelve. Many years after he was still a prisoner in Windsor Castle, when the Lady Jane, granddaughter of John of Gaunt, walking in the prison garden on a spring morning,

In ver that full of veru is and gude,

When Nature new begyneth her emprise—

took him captive with her golden hair. The poem recites at length his lonely imprisonment, his first sight of the lady, his visit to the Court of Love to beg the aid of Venus, who sends him to Wisdom (Minerva), under whose counsel he visits Dame Fortune, and obtains his final success, intimated by a dove—

A turtile white as calk

That evinly upon my hand gan light.

It will be remembered that Mr. Scott has already painted a series of pictures, illustrating Northumbrian history, on the walls of a hall in Sir W. C. Trevelyan's seat at Wallington, Newcastle-on-Tyne.

An Exhibition of English, French, and German pictures will be held in New York this year.

A cast of the great Melpomene of the Louvre has been added to the South Kensington Museum, North Court. The original is supposed to have stood in the Theatre of Pompey with similar figures of the Muses. It is twelve feet in height, wears the ordinary tragic costume, and holds the mask in one hand. It was once in the court of the palace of Cardinal Riario, and was removed by Pius the Sixth to the Vatican.

The well-known and handsome church of St. Martin, at Ypres, is under repair, both inside and outside. The whole of the vaulting above the caps of the pillars in the transept chapel (south side) and the aisle of the north transept has been rebuilt in brick, the ribs being, of course, retained. Other works are going on at this edifice in the manner which is common in Belgium—*i.e.* without the violent haste so characteristic of English church

restoration. The whole of the east end is externally complete, including the variously pierced parapets, buttresses, tracery, and rear-vaults. The north door is restored. It is to be desired that the fine Pointed stone organ-gallery should be restored to its original position in this church. There is a fine brass font of late character, and a large Gothic iron swing bracket for removing its cover, at the west end, north side. This is one of the most interesting churches in the Low Countries—architecturally preferable to the more famous Town Hall in the same city, which everybody notices.

MUSIC AND THE DRAMA

THEATRE ROYAL, HAYMARKET.—Under the Management of Mr. Walter Montgomery. **SATURDAY** and **MONDAY**, July 29 and 31, "Ashes," *Three Wives*, *Two*. **TUESDAY**, **WEDNESDAY**, **THURSDAY**, August 1, 2, and 3, "Middle Ashore," "Lady of Lyons," and "Three Married." **FRIDAY**, August 4, "Lady of Lyons," and "Not a Bad Judge." Miss Atkinson, Mrs. Marston, Miss Heath (chosen Elocutionist to the Queen), Miss Lister, Mrs. C. D. Lister, Mrs. C. C. Chapman, Miss M. Robertson, Messrs. Voltaire, H. Marion, J. Fernandes, H. J. Montague, A. Nelson, Walter Montgomery, &c. **ON SATURDAY**, "Ixion," Minerva, The Hon. Lewis Wingfield.

NEW PUBLICATIONS.

INSTRUMENTAL MUSIC.

L'Assaut: Grand Military March for Full Band. Composed by James Waterson. (Metzler & Co.)—This publication, apart from the effectiveness of the March as a composition (such as was to be expected from so enterprising and experienced a master of his art as Mr. Waterson), claims a good word for another reason; its being published in score. Our English publishers are sadly behind their continental neighbours in this matter, important though it be.—We were reminded of this fact only the other day, in Florence, during a half-hour passed in Signor Guidi's establishment, by the hand editions of Symphonies and Quartets, ancient and modern, the neatness and compactness of which do so much honour to that press. Why should not that which the Messrs. Novello have done for the vocal scores of oratorios be extended to such music as forms the staple of our Popular Concerts, Musical Unions, and the like? A large portion of their frequenters would gladly dispense with the analysis and criticism which it has become the fashion to give out on such occasions, and which can hardly fail to be often hasty and incomplete and inaccurate—in favour of the *work* itself, put forth in an inexpensive and legible form; no lecture equaling in value such direct study as this. We shall be too glad of every opportunity, such as the present one gives, to repeat the hint, which, as has been already said, touches a matter of great importance. The time, we believe, is ripe for its being acted on.

Another assistance to chamber-concert-goers, different in quality from a score, presents itself in Herr Pauer's *Pianoforte Arrangement of Mozart's Stringed Quartets*, Nos. 1 and 2. (Chappell & Co.)—The public has already made acquaintance with Herr Pauer's skill and felicity as a transcriber in his excellent arrangement of Beethoven's twelve Overtures. Of course, it is more difficult to represent and compress a great score than a piece of part-writing for four instruments, all of the same family. Yet to set forth the latter on the Pianoforte is a service of no common delicacy, especially if the peculiar effects of the interpreting instrument are studied, as is always Herr Pauer's case, with happy and thoughtful artfulness. No player can take this arrangement in hand without coming to an understanding of the structure of the music arranged; thus, in aid of appreciation, it is of value and interest. Considered *per se*, however, these pieces have less sustained interest than regular *Sonatas* expressly devised for a keyed instrument. The predominance of intricate and ingenious dialogue, which is indispensable to a good stringed *Quartett*, unrelieved, as it is, on the Pianoforte, by presence of tone sustained and varied in quality, amounts to a disability more or less, be the fingers of the player ever so sensitive and equal. But this objection, after all, only amounts to a confession that the best of arrangements is merely a substitute. We cannot conceive these *Quartets* under the conditions better rendered, or more fully, yet without vexatious difficulties.

The rest of the Pianoforte music of which notice is here to be taken, is of no great ambition. The piece of most pretension is a *Sonata*, Op. 29, by Emanuel Aguilar (Davidson & Co.). This, we imagine, must have been written for pupils in an early stage of development; but, seeing that a library of similar works, by Mozart, Clementi, Dussek, Kozeluch, Steibelt, and others, exists, the wisdom of adding to it could be only explained by some attempt to conciliate old forms with new effects. Nothing of the kind is here; the *Gavotte* being the only movement which possesses something like character.—*La Regata*, Op. 36, and *Emeralda*, Op. 37 (Ewer & Co.), are the latest compositions of M. Schulthes. The first, which is in water or gondola *tempo*, is the better of the two. The theme is graceful; that of the latter, a *Mazurka*, is somewhat strained. Both are in F minor.—*Three Characteristic Pieces: Hoping, Contentment, Mirth*, by C. A. Barry, Op. 9 (Addison & Lucas), are not without grace and ingenuity, but "Mirth" ought to have been merrier. In a minor key, "Away with melancholy!"—*The Song of Safe* and the *Calendar's Dance: Recollections of the Arabian Nights*.—*The Singing Apple: a Fairy Tale*.—*I Pifferari*, Op. 58 (Ashdown & Parry), and *The Witches' Dance in Macbeth*, arranged from the Score as a Pianoforte Duet (Hutchings & Romer), are by Mr. Ignace Gibbons. This gentleman rarely writes without having something to say, and his fancies are always elegant. "Safe" has a good melody; the "Singing Apple" is a brilliant study for the right hand. "The Witches' Dance" is real dance-music, though not sinister enough;—better fitted for the gambols of Cobweb, Pease-Blossom, Moth, and Mustard-Seed, than for the beings "so withered, and so wild in their attire," who urged on the Thane of Fife to his crime.—*Barcarolla*, by John Robert Christian, Op. 11 (Augener & Co.), *Adrienne*, Op. 38, *Scherzo Brillant*, Op. 27 (Ewer & Co.), by H. A. Wollenhaupt, are more difficult than the works we have noticed; both being written in keys the selection of which would of itself make them difficult, were not the passages such as to tax the most accomplished finger. The excuse for such choice which might be given were a voice for an orchestra in question, does not apply in the case of a single movement for the pianoforte. Of the two, the *scherzo* is to be preferred; the *caprice*, if stripped of all its decking, which demand the utmost lightness and volubility, will be seen to be but poor in idea.—*Un Conte de Fees*, Op. 133, and *Une Rose sans Epines*, Op. 152, by Fritz Spindler (Ewer & Co.), are very empty of meaning.—"Wear this Flower" (Cramer & Co.) is an easy transcript from an air of "Hellellyn" by Mr. Brinley Richards.—Lastly, leaving some dance-music unmentioned because of its poverty, we shall merely announce as a curiosity, in these days of boasted enlightenment, a thing called a *Grand Fantaisie* on the English and French national airs, by Madame W. G. Stretton, *née* Lilia Thoumin (Addison & Co.).

ROYAL ITALIAN OPERA.—No opera ever produced can well have been the occasion of more copious speculation and (since its appearance) discussion than *L'Africaine*. Already, however, notwithstanding the genuine curiosity and manufactured excitement on the subject which helped to supply musical Paris with small-talk for some ten years past, the work is beginning to fall into its right place;—the story (in spite of the seduction of the scene under the poison-tree, which was the strong temptation to a master always in search of strange things) to be universally condemned; the music to be accepted as a specimen of his manner, with all its great beauties, showing not so much advance as the reverse. In confirmation of what has been already said here of the direction which a course shaped like Meyerbeer's must inevitably take, we cannot but cite a passage which we have accidentally fallen on in the "Causeries" of that shrewd and discerning writer, M. About.—"I have always thought," says he, "or rather felt by instinct, that Meyerbeer was going further and further from the high Art which is made for all, and is intelligible to simple persons like myself. He gave himself up to science, to musical mathematics, to what is com-

plicated, bizarre, mannered, and, at certain moments, puerile. His errors, when he deceived himself, were assuredly lapses of genius; but he ended in falling into them so often, and with such complaisance, that without impiety one must think his taste somewhat vitiated. I wish that 'L'Africaine' may soon come, to prove me in the wrong!"—So minutely was that opera, as an elaborate musical work, described according to the best of our ability (No. 1959) on its production in Paris, that we have little to alter in regard to our impressions as then stated. We spoke of the melodies as "frank," but frankness does not imply freshness, let the condiment of harmony and instrumentation be ever so rich. The best pages of the score are those belonging to the *finale* of the first act (pp. 82 to 95 of the Popular Pianoforte Edition), though Meyerbeer's tact was not shown when he made half his chorus sing the words "*L'Héros*," and the other half "*L'Insolent*," on the same sharp phrase, such confusion of sounds depriving the unison of half its force. Capital is the orchestral effect, with the whirl of triplets in the bass (pp. 88 to 92), though spoiled by the tortured modulation which immediately succeeds. Of the "Map" duett, Act 2, we have already spoken; no music could redeem the silliness of the situation. The taking theme ("Eh bien, soi libre") of the movement which ends the septett commences, note by note, identically with the Irish melody, 'The Minstrel Boy,' even as the theme of the Bacchanal "Verses" in 'Le Prophète' was "one and the same" as the tune of "Paddy Carey."—The third act, save for its *entracte*, is throughout weak. Observe the utter platitude of the *coda* to the goblin ballad of "Adamastor" (p. 228, same edition), which is in the weakest comic-opera style.—Nor does the theme of the Indian March, in the 4th act, get *much* beyond *pastoral* music (considered without reference to its artful treatment), and the *coda* was already anticipated in the March from 'Le Prophète.' The chords to "Brahma, Siva, Vishnou," are virtually a repetition of the effect found so ghastly and thrilling in the 'Bénédictio des Poignards.' The religious March (pp. 343-5) is striking in point of *motivo*. We cannot join the chorus of rapture which has hailed the love-duett as equal to that in the fourth act of 'Les Huguenots.' The phrase, "O transport" (p. 357), is a reproduction of that of the *trio* in the second act of 'Le Prophète,' "Ah d'effroi"; the *andante*, "O, ma Sélia," is common to every Italian composer; and the close, *pianissimo*, is more affected than real. In the last act, the scene beneath the manchineel-tree is singular, from whatever side it is viewed. As did Handel in his Dead Marches, Meyerbeer in this pathetic situation closing his drama disdained the use of those minor keys by aid of which those of the transcendental school attempt "to pile up the agony." He has again wrought, as he did on 'Gritzenko's' part in the second act of 'L'Étoile,' by replacing *recitative*, or grand *aria*, with snatches of melody. These snatches, however, are of his oldest. Nothing can be more obvious and hackneyed than the theme of the instrumental interlude, potent as is its effect; and the same may be said of the fragments of air set to the words, "O temple magnifique," "La haine m'abandonne," "Est-ce un prodige?" "Une cygne au doux ramage," with its *coda* terribly known to all Meyerbeer's admirers, "Puis remonte," and (most of all) to the final celestial chorus, "C'est ici."

We have spoken, till now, of the French score, as prepared for the Grand Opéra,—after the omission of some hour and a half of music, originally planned as part of the drama. 'L'Africaine' as presented at the Royal Italian Opera has (as we said must be the case) been subjected to further retrenchment, and this has been effected by Mr. Costa with less damage to any of the important pieces than attended a like needful process in the case of the duel septett in 'Les Huguenots,' or the quartett of men in 'Le Prophète.' We do not lament over the loss of the *trio* in the first act, nor the omission of the tortured unaccompanied *coda* to the septett in the second, though our Parisian friends have gone into raptures over it, as though it were a marvel of effect and originality. We are expressly grateful for the unsparing hand

laid on the foolish sea-music, including the screams of the savages, which are as abominable and as unworthy of any real artist as the gibberish of the devils in M. Berlioz's 'Faust' cantata.—On the whole (apart from the question of durable length), 'L'Africaine' gains in point of musical effect by the abbreviations. The translation is a singularly bad one.—The music has been most carefully prepared. Mdlle. Lucca has voice enough for the part of the heroine, though she spares it, as a worn-out singer might do, by not uttering a note in parts of the septett, save when she can predominate. She gives the scene under the fatal tree with a certain wild tenderness and feeling. There is little room for action; the strangeness of demeanour required to bear out the costume (the same as worn by Mdlle. Saxe) coming naturally to one whose stage talent is unequal, irregular, and, to us, sometimes, anything but pleasing.—Madame Fioretta could not be worse placed than as *Inez*. Her homely and matronly aspect leave the shabby and vacillating *Vasco* without a shadow (or substance?) of excuse. The music, however, is safe in her hands.—Herr Wachtel (advertised as having been expressly selected by Meyerbeer) could hardly be more objectionable. In the part of the hero (one *cadenza* excepted), his is neither Italian, French nor German singing. The beauty seems to be departing from his voice; and his dialect is wondrous to hear. That one having an ear can endure to pronounce so uncouthly argues little for a singer's intelligence, and discourages hope.—The best singing in 'L'Africaine' is that heard under the greatest disadvantage by those who have seen the opera in Paris. They will recollect M. Faure's admirable composition of the part of *Nelusco*, than which nothing finer has been seen on the stage in our time, and cannot, then, but be surprised at the great pleasure which the finished singing and careful acting of Signor Graziani give, knowing his habits and predilections, and aware that the music only partially suits his voice. His "Adamastor" ballad gets one of the two *encores* of the evening; the other, of course, falls to the unisonal sixteenth-bar prelude, given in London with far greater effect than in Paris, owing to our English superiority in richness of tone. This brings us (after having returned, for a moment, to express satisfaction at the manner in which the subordinate *solo* parts are filled) to give the utmost praise to the orchestra and chorus.—The opera is liberally and richly put on the stage (Messrs. Beverley and Harris both deserving recognition), though with less elaborate and lavish luxury than in Paris. But we venture to assert, and it cannot be said too soon, that 'L'Africaine' has not in it the *wear* belonging to truth, passion, and interest of musical beauty, which make a success.

MUSICAL AND DRAMATIC GOSSIP.

THE Gloucester Festival will commence on the 5th of September, and be conducted by Dr. Wesley. Spohr's 'Last Judgment,' Mendelssohn's 'St. Paul,' and 'Elijah,' Mozart's 'Requiem,' and 'The Messiah' will be the principal works performed. The singers engaged are Mdlles. Tietjens, Louisa Pyne, and Eleonora Wilkinson, Madame Rudersdorff, Dr. Gunz, Messrs. Cummings, Thomas and Santley, Madame Arabella Goddard will be pianist.

Mr. A. Mellon has been elected as conductor to the Liverpool Philharmonic Society.

The public was disappointed of 'Le Nozze' at Her Majesty's Theatre on Saturday night, the last of the season. We have been told that it could only have been given once, in any case, owing to the departure of Signor Agnese, who was cast for the *Figaro*. "Some ill planet reigns" whenever this opera is to be done, it having figured also on the long list of Mr. Gye's unperformed promises. No doubt it requires most careful preparation, the two *finales* containing, as they do, Mozart's most intricate music; but this is only another argument for its not being thrust to the end of the season, when everyone engaged is half fagged to death. Our managers sadly lack foresight.—Mr. Mapleton announced an extra season of cheap nights, for which, we imagine, no novelties will be prepared, at least not 'Tannhäuser,' it is to be hoped.

The last performance for the season of the *Beet-*

hoven Quartett Society was given on Tuesday, with M. Daureuther as pianist; and for principal violin, Herr Sternberg.

The operas talked of for the Limited Liability Company's season are 'L'Africaine,' possibly a version of 'La Reine de Saba,' Mr. Henry Leslie's 'Guardian Stork,' and Mr. Osborne's opera.

At the *Crystal Palace Concert* on Saturday, Mdlle. A. Patti and Signor Mario were among the singers announced. The lady, however, did not appear, owing to indisposition.

The College of Organists is again offering two prizes, of ten guineas each; one for the best anthem with organ accompaniment, the other for the best organ piece.

It is now said that Mr. Tom Hohler, the tenor who has lately been much talked about in our amateur world, has been engaged by Mr. Gye for the Italia season of 1866.

Mr. Frank Mori's comic opera, produced last season by the Limited Liability Company, 'The River Sprite' (Cramer and Co.), is before us. The clever composer is to be pitied for having thrown away time on such an amazing book as this. Listen to his poet's description of a *mermaid*:

Yes! like a Cuirassier she looks,
Arm'd from head to tail;
While from her face grow two long Hooks
Few would dare assail.

The above is only an average specimen. And with such stuff staring them in the face, there are people to be found who pathetically wonder why the public does not support opera in English!

Hérod's 'Marie' has been revived at the Opéra Comique. M. d'Ortigue, in his *feuilleton*, commends the singing of M. Charles Achard (younger brother of M. Léon Achard), and more highly still that of M. Capoul, who, he believes, is destined to obtain great popularity. Mdlle. Dupuy has been engaged at that theatre.

M. d'Ortigue, in summing up the events of the Paris concert season, praised a stringed Quartet by M. Vancoorbeil, as a real, solid work.—A new *Trio*, by M. Adolphe Blanc, for violin, viola, and violoncello, is well spoken of.

There is not much other Parisian news, save that Mdlle. Lichtmayr, a young German lady, said in the *Gazette Musicale*, to have a splendid voice, to have acted the part of *Valentine* almost as well as she sang it, to have in her (time and practice granted) all the qualities of a *prima donna* for the Grand Opéra,—has appeared in 'Les Huguenots'; M. Villaret, for the first time, taking the part of *Raoul*, it is also stated, with complete success. The lady has since had to defend herself in the courts of law, against an Austrian Baron, who claimed a percentage on her salary as having brought about her engagement.—Mdlle. Tietjens, we are told, may possibly try her fortune at the Théâtre Ventadour this winter. The Abbé Lien and M. Rubinstein are both in Paris.

The disciples of Herr Wagner are in a high state of triumph, 'Tristan und Isolde' having actually got to the length of five representations. The voice of the heroine, however, Madame Schnorr von Carolsfeld, writes a German friend, "was utterly finished up." We may have more to say of these performances. Meanwhile, a second German letter brings the sad news that Herr Schnorr von Carolsfeld, the original *Tristan*, died, almost immediately after his return from Munich to Dresden, of typhus fever.

The only novelty given at the Opera House in Berlin, during its past season of 250 nights, has been Herr Wierst's 'Star of Turan.'

A conservatory for the gratuitous teaching of instrumental and orchestral music will be opened at Stuttgart, on the 1st of September. Herr Eckart is to direct it.

M. Offenbach's new operetta, about to be produced at Ems, is entitled 'Coscoletto.'

The Breslau Theatre was destroyed by fire, on the evening of the 19th, after a performance of 'La Juive.'

For the inauguration of a Mozart statue at Vienna, Signor Rossini has opened his portfolio, and lent two of the manuscript compositions, which are kept there, it is said, at the instance of his "better half," with an eye to the future.

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MISCELLANEA

Friendship of a Robin.—Some years since a robin frequented my garden in the neighbourhood of Portsmouth. Whilst at work, alone or with my children, he would follow me about to obtain insects and other things from the newly-disturbed earth. I was very regular in going out after breakfast when the weather permitted. The little creature became aware of this, and I generally found him perched on a buckthorn-tree, that grew just outside the door, waiting for me. As soon as I appeared he would begin fluttering his wings and showing other signs of pleasure. He would then move with me from place to place until I began to work, when he would settle down very near me, searching the ground, as it was turned over, for food. We continued on these terms of intimacy during the summer. In the autumn he disappeared, but returned again on the approach of winter. His proceedings during this season were often very amusing. At one time another robin came about the parlour window, which seemed greatly to excite our little friend, and they had many pitched battles. Previous to these onsets they would advance along an asparagus bed, in front of the window, in parallel lines, and when some crumbs were thrown out the conflict would commence. Whilst they were fighting the sparrows generally made off with the pieces. This was only terminated with the disappearance of the intruder. But our robin's troubles were not at an end. He was now beset by numerous sparrows, whose courage increased as the progress of winter diminished their means of subsistence. With some of these he had most desperate conflicts, and this state of things did not cease until the coming on of spring enabled the former to find food elsewhere. The robin also disappeared after a time, but soon returned with a mate, and reared a brood somewhere about the premises. During the following winter the same wars were waged as before, with similar results. Our friend mated again the succeeding spring, and appeared to have gained confidence from the manner in which he had lived amongst us. The nest was built this year on a little shelf in an outbuilding at the bottom of the garden. Here they reared their young, the hen during the period of incubation remaining on the nest even when some of the family were close to it; but it was out of the reach of the children. I shall not readily forget our friend's joy when the young ones made their appearance. On morning, on going into the garden as usual, my attention was attracted by his uncommon agitation and proceedings. He would come about with great earnestness of manner and then fly towards the nest, and repeated this until it occurred to me that he meant something. On following him he appeared to express great delight, flying backwards and forwards until we arrived at the nest. The female was absent, and he seemed to enjoy the pleasure of introducing me to his family, hopping about with the greatest glee. We found afterwards that the hen did not approve of any of us approaching her young, as she invariably gave a note of alarm when any of us went near them. Circumstances arising that caused our removal terminated my acquaintance with the robin.

JOHN JOS. LAKE.

Age of Members of the French Academy.—It appears that the occupants of the forty chairs of the Académie Française count amongst them no less than five octogenarians, ten septuagenarians, and thirteen sexagenarians. The oldest member on the list is M. Viennet, who was born in 1777, and is, consequently, in the 88th year of his age; the next in seniority are M. de Séguin, 85; M. de Barante, 83; M. Dupin, 82; M. Lebrun, 80; M. Guizot, 78; the Duc de Broglie, 76; M. Villemain, M. de Lamartine, M. Empis, and M. Berryer, each 75; M. de Pougerville, and M. Cousin, 73; M. Patini, 72; M. Flourens, 71. The youngest member of the Academy, as well as the last elected, is M. Prévost Paradol, aged 36.

To CORRESPONDENTS.—T. W.—J. H.—A. D. D.—J. P.—J. B.—received.

The Half-yearly Volume, from January to June, 1865, with Index, is now ready.

POPULAR NOVELS

This Day at all the Libraries.

SELVAGGIO: a Story of Italian Country Life. By the Author of 'Mary Powell.' 1 vol. post [This day.]

THE GAYWORTHYS: a Story of the Threads and Thrums of Life. 3 vols. post Svo. price 16s.

"The Gayworthys" is a chronicle of simple primitive life up in the hills of New England. The young and simple and virtue. The story is thoroughly plain and natural, and those who relish something deeper and broader will not be disappointed. The writer sees that the staple of life is not made up of incident, but feels that the various mobile characters and states of even the most primitive life, which is really worth thinking about; and without propounding any comprehensive theory of life, he evinces a deep sense of the slightness and incompleteness of human happiness, and displays a fine evolution of the ranged fashion in which mortals weave the web of their lives. The story is not bad, but paints his picture for himself, and with a peculiar force and insight. The details of rural life have seldom been more deliciously described. Every body who values thought in a story must agree that "The Gayworthys" is a long way out of the common run of novels."

Saturday Review.

SECOND EDITION OF A MERE STORY. By the Author of 'Twice Lost.' 3 vols. post Svo. 21s.

"A clever story, in which the interest is not only real, but never for an instant flags."—*Bell's Weekly Messenger.*

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